WHAT'S HAPPENED TO TELEVISION?

The Saturday Review of Literature

TUSCULUM COLLEGE LIBRARY F 23 '42

VOL. XXV No. 8 NEW YORK, SATURDAY, FEBRUARY 21, 1942 FIFTEEN CENTS

"THIS CHEMICAL AGE"
By Williams Haynes
Reviewed by Bernard Jaffe

"SOMETHING WENT WRONG"
By Lewis Browne
Reviewed by Frederick L. Schuman

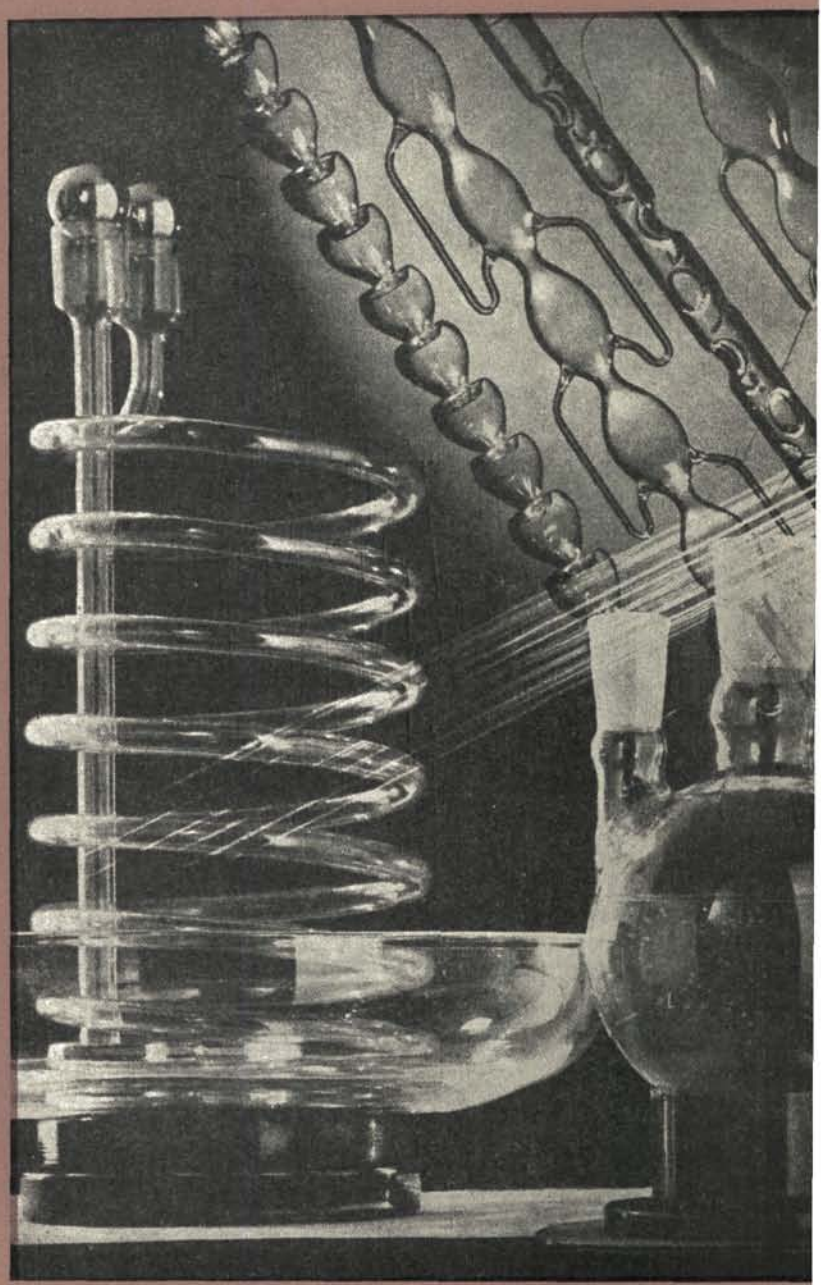
"THE FIREDRAKE"
By Elgin Groseclose
Reviewed by Bess Jones

BOOKS AND PROPAGANDA
AN EDITORIAL

"ROGUE'S LEGACY"
By Babette Deutsch
Reviewed by R. Ellis Roberts

"THE BAY"
By L. A. G. Strong
Reviewed by Richard Ellis

"THE MIND OF A POET"
By Raymond Dexter Havens
Reviewed by George McLean Harper



America's chemical research in recent years "should forever destroy the myth of German superiority" . . . *(See page 5)*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MACMILLAN *Presents—*

The Romantic Novel at its Finest!

SEVEN TEMPEST

by VAUGHAN WILKINS

author of

"AND SO— VICTORIA"

A story of thrills, suspense, excitement which carries the reader back into the era of glamorous intrigue which surrounded England's throne during the early part of Victoria's reign.

"A dazzlingly dramatic performance in the good old tradition. As full of action as a defense plant, it begins in a counting house and ends at the altar. In between are murders, fights, night escapes, bandits, shipwrecks, sex, storms, kings, princesses, spies, green-eyed witches and romance. There's not a dull page in it!"—*Charles Lee, Philadelphia Record.* $2.75

The Timeliest Book!

THE PANAMA CANAL

IN PEACE AND WAR

by Norman J. Padelford

Here is a book that deals comprehensively with the Canal today. It examines the rights and powers of the United States over the Canal and the Zone, the administration of the undertaking, and its place in American life. (With maps). $3.00

The Season's Best Biography!

TIMOTHY DWIGHT

A BIOGRAPHY 1752-1817

by Charles E. Cuningham

Writer, teacher, minister, Yale's great president, Timothy Dwight loomed as large in his day as did Daniel Webster. This first full-length portrait of Jonathan Edwards' noted grandson is written with humor, charm and understanding, and based on thorough research. $3.75

The War-Spy Thriller!

ATTACK ALARM

by Hammond Innes

Germany had failed to beat the small but intrepid R.A.F. from the air. Now they proposed to try the desperate plan of seizing the principal fighter stations as a preliminary to invasion. This thrilling story was written during the author's service as gunner in one of those same stations. $2.50

The Favorite Novel!

WINDSWEPT

by Mary Ellen Chase

Week after week *the* national best seller in fiction *because:* "The strongest and most beautiful novel she has written, the most distinguished, the most far-reaching in significance. It weaves a pattern of truth for America in the world."—*New York Times.* $2.75

THE MACMILLAN COMPANY • 60 FIFTH AVENUE • NEW YORK

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review of Literature

What's Happened to Television?

ANONYMOUS

A TELEVISION set in every home! Television sets costing no more than ordinary radio sets! Clark Gable, Ginger Rogers, the Marx Brothers in your home at the flick of a switch!

These were the glowing pictures of television's future only a few years ago. In 1939, the television people used the opening of the New York World's Fair as a backdrop for their magic. The "World of Tomorrow," they promised, would be largely the world of television. There were some complex matters to be straightened out, to be sure, but science and industry had faced and solved even more complex problems in the past about the automobile, the airplane, and radio itself. How soon would the dream of television fulfill itself? Three years, five years at the most.

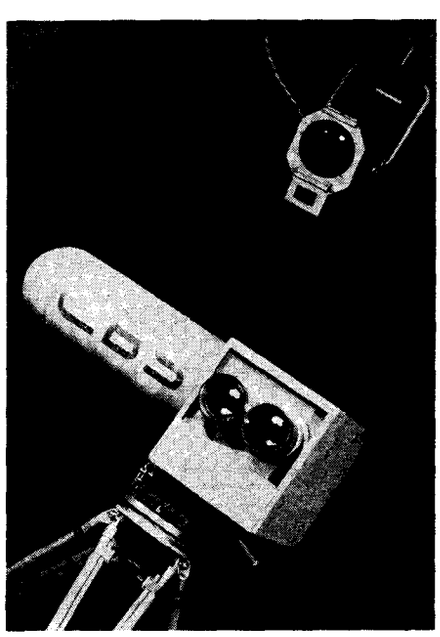
That was four years ago. Where is television now? Last summer one of the complex matters was straightened out when the government gave the telecasters a green light to operate on a full commercial basis, but it seems even further away now than it did on that balmy day four years ago when the world seemed so full of good things, so heavy with promise. Who, or what, is to blame?

Naturally, in an undertaking so vast, so diffuse, no one group of persons or circumstances could be wholly at fault for either its progress or its slowdown. And indeed, the blame has never been directed at any one group, but rather at many, which has confused the issue even further. The telecasters blame the government, the motion picture industry, the press, and the public. The government insinuates, does not blame the telecasters, the movies, and the press. The press blames the movies, and the movies simply raise their hands in "helpless" pity that anything has happened. And the public? Well, the public doesn't blame anybody because Mr. and Mrs. Public don't quite realize what has happened to television. All the layman does know is that after the first flurry of promises and prophecies, a fog seems to have settled on the whole matter.

Is television a war casualty?

No. At this stage, the progress of television has actually suffered only slightly through priorities on manufacturing and repair equipment, and might possibly continue through the war with the equipment and personnel it possessed as of December 7. True, telecasters could hardly expect to build new transmitting stations or large studios, but in New York, Philadelphia, Chicago, Schenectady, and the west coast areas, where it would have to prove itself as a commercial enterprise before expanding, the existing facilities are ample for most requirements during the next three or four years. And so far, the door has not yet closed on receiving sets. Now in February there are about a thousand sets unsold, all built and ready for installation, as well as materials set aside to assemble twice that many. The normal sale of television sets has been about ninety a month lately, and so, if something hadn't happened, the supply of sets already built, plus those which could easily be constructed, would satisfy the normal demand for perhaps a year.

And as for building new sets beyond the materials actually in stock, it was not until last Friday that the War Production Board ordered the radio manufacturing industry to shift over to full war building—within four months. Before this sweeping order, there had been a forty per cent cut in production ordered last month, but when one realizes that in 1941 there were thirteen million radio sets manufactured, one also realizes that enough sets *could* have been built to satisfy many times the normal demand. And although the final facts in the matter have not yet been disclosed because of the importance of the medium as an instrument of civil defense, plus the fact that the more far-sighted planners are nourishing this new industry to become one of the most important post-war activities from an economic point of view, it is a safe bet that television cannot be called a war casualty.



How about the Federal Communications Commission? That body is often accused of holding back television. Is it actually to blame? To a certain extent the FCC has been guilty of strangling this infant development, but the fault appears to be innocent and well-intentioned. When the Commission last spring finally gave telecasters permission to operate on a commercial basis, if they desired, the franchise came after many years of practice operation which represented millions of dollars invested in programs, equipment, and salaries. Although it was felt in some quarters that the withholding of these commercial licenses for so many years was piling uncalled-for expenses on the operators, the official attitude was that it would prove fatal to grant franchises while the operations were still so much in the laboratory stage. More experimentation was necessary, was the feeling in Washington. If licenses had been available earlier, it would have been only natural for the Radio Corporation of America, owner and operator of NBC's television station, to concentrate on selling sets geared for the then existing standards, rather than to experiment further and run the risk of making their earlier sets obsolete. This would have meant a costly re-equipping job for the public, and would have resulted in much ill-will. Also, a compromise standardization might have been set at a level lower than that which would have been maintained after more trial and error.

However, in the spring of 1941, standardization was reached among the tele-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

casters through the offices of the National Television Standards Committee, made up of representatives of all the companies, and the great stone wall was breached. There was no longer the fear that sets manufactured by RCA could not tune in on telecasts sent out by CBS or DuMont, or that Philco sets would be unable to pick up NBC transmissions, for technical reasons.

It was then that the FCC gave its "green light." And with the issuing of franchises, came a set of regulations, all for the good of the public, but some of them over-stringent. The regulatory body wanted to prevent, in television, the situations which radio got itself into when it first went into commercial operation. At that time, now twenty years back, there was no government commission, and in the cascade of golden opportunity which accompanied the sudden growth of radio, the broadcasters fell into certain trade practices which the government has been trying to stamp out ever since. These trade practices, invisible to the naked eye, became so firmly entrenched over the years, that they have only been brought to court finally this month. The government has brought suit against NBC and CBS for violations of the anti-trust laws, and the Mutual network is suing NBC for damages resulting from monopolistic practices to the sum of many millions of dollars. The respective merits of those cases are beside the point in this argument. They only serve to show how entangled radio has become, and are offered as reasons why the FCC is determined that a similar situation won't occur in television.

The particular restriction which appears to discourage the telecasters the most is the ruling which says in effect that no one group of persons can own, manage, or operate, directly or indirectly, more than three television stations. This means, simply, no large networks. And yet, if television is to develop at all, it will be through the organization of program networks to service many communities at once, thus dividing the cost per program among many stations. The operators who have been investing so much money are reluctant to invest more if they are going to be prevented from reaping the natural and reasonable profits from their investment.

And without some sort of network arrangements, program service to the public will be highly unsatisfactory. The costs of maintaining an adequate public service with educational programs will be prohibitive when no more than three stations can divide the cost.

Although the word "network" seems to spell 'monopoly' to the FCC, it need not. There is more than one way to operate and manage a chain of stations, and it would be to the benefit of the public for the commissioners to encourage television by finding a way for a network to operate to the advantage of all concerned, rather than forbid networks point blank just because radio networks have, in their official eyes, sinned.

Are the motion picture interests at fault?

Yes, the movie producers have placed an obstacle in the way of television which is more real and immediate than the over-strict government regulations, but happily one which can be more simply removed. It can be simply removed if the movie people can be made to understand that the development of television will not spell their instant doom. When radio came along, the then much younger movie interests professed to see the handwriting on the wall. Again, when talking pictures were developed, Hollywood tried to hold them back for fear they would kill the industry itself. Possibly they don't remember that when they were born, showmen cried that the movies meant the death of the legitimate theater.

But all things have a way of leveling out, and there is room in America for a great number of things yet unborn to come along without displacing the old things. And television is no more a real competitor of the movies than is radio.

The telecasters with full schedules to maintain, and little money, need program material. They have asked the movie companies to release to them, rent, sell, or give, films which they can televise to take up the time between their studio productions and their outdoor special events. The important picture companies have refused to cooperate on the ground that giving the telecasters use of their films will be just an easy way to empty their theaters. But the stations don't want the latest, newest pictures—they want anything, two, five, or ten years old, short subjects, educational pictures . . . anything to help them broadcast their required fifteen hours per week* At the moment income from time sales, which will eventually pay these program costs, is practically non-existent.

The movies profess great pity, but their arguments lack body. They profess a burning desire to be of some assistance, but make sweeping references to hopeless entanglements of copyrights and necessary contractual clearances. The fact is that they have made no effort to untie these knots, many of which are only probable, not actual. They do not fear the law, they fear television.

The movies appear to be helping to stifle television because they fear that

(*Continued on page* 16)

Another FCC regulation states that a telecaster, to preserve his franchise, must broadcast not less than fifteen hours per week.

THIS WEEK

Features

PAGE

WHAT'S HAPPENED TO TELEVISION?
Anonymous 3

BOOKS AND PROPAGANDA
An Editorial 10

READING LIST
By the Council for Democracy 12

Reviews

THIS CHEMICAL AGE
By Williams Haynes
Reviewed by Bernard Jaffe 5

SOMETHING WENT WRONG
By Lewis Browne
Reviewed by Frederick L. Schuman 6

THE FIREDRAKE
By Elgin Groseclose
Reviewed by Bess Jones 7

ROGUE'S LEGACY
By Babette Deutsch
Reviewed by R. Ellis Roberts 7

THE BAY
By L. A. G. Strong
Reviewed by Richard Ellis 8

THE MIND OF A POET
By Raymond Dexter Havens
Reviewed by George McLean Harper 9

THE NEGRO CARAVAN
Selected and edited by Sterling A. Brown, Arthur P. Davis and Ulysses Lee
Reviewed by Alfred Kreymborg 13

BIG BEN
By Earl Schenck Miers
Reviewed by H. M. Bess 13

AMERICA IN WORLD AFFAIRS
By Allan Nevins
Reviewed by Frederick T. Birchall 14

INDEPENDENT VERMONT
By Charles Miner Thompson
Reviewed by H. Stewart 14

Departments

YOUR LITERARY I.Q. 7
EDITORIAL 10
LETTERS TO THE EDITOR 11
THE CRIMINAL RECORD 21
TRADE WINDS 21
DOUBLE-CROSTICS: No. 413 23

THE SATURDAY REVIEW OF LITERATURE, published weekly by the Saturday Review Company, Inc., 25 West 45th Street, New York, N. Y. Harrison Smith, President and Treasurer; George Dilkes, Vice President; Amy Loveman, Secretary; Albert R. Erskine, Jr., Advertising Manager. Subscription, $4 a year; $5 in Canada and other countries. At least 3 weeks' notice required for changes of address; both old and new addresses must be given. Printed in U. S. A. Vol. XXV, No. 8, February 21, 1942. Entered as second class matter at the Post Office at New York, N. Y., under the Act of March 3, 1879. THE SATURDAY REVIEW is indexed in the "Readers' Guide to Periodical Literature."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Chemical Revolution

THIS CHEMICAL AGE. By Williams Haynes. New York: Alfred A. Knopf. 1942. 385 *pp.* $3.50.

Reviewed by BERNARD JAFFE

"THE only thing the United States got out of the World War was a synthetic organic chemical industry, but it was worth all the cost." Francis P. Garvan, the man who saw to it that the German chemical patents were taken over in 1917 for American defense, made this statement several years ago. It may be an overstatement, but the events which have transpired since the start of World War II testify, at least, to the phenomenal growth during the last quarter century, and to the present strength of the American chemical industry.

These twenty-five years have witnessed a veritable frenzy of research in the field of organic chemistry—a period of molecule-building and chemurgic triumph not only in our magnificent industrial and foundation laboratories, but also in the more modest research centers of our universities, and from the flasks and beakers of lone-wolf chemists bitten by the flea of creative chemistry. This chemical spree has again tested the Yankee ingenuity which made the exploits of our early inventors the talk of Europe, and has proved that imaginative power and mechanical skill are still very much alive among us.

The results of this orgy of pure research and industrial application should forever destroy the myth of German superiority in this field. Better and cheaper American rayon, more beautiful celanese, and nylon (the first commercially successful fiber of a purely synthetic make-up) are but three of the many fiber advances made here since Versailles. An array of dyes which surpass the colors of nature, a list of flavors and aromatics which rival those of the vegetable world, synthetic camphor and turpentine, and a mountain of new plastics which stagger the imagination are among the products of that infant industry born out of the travail of the first World War.

It is about this magnificent achievement that Williams Haynes has written from his farmhouse in Connecticut where he has just retired after many years of chemical association as owner and publisher of *Chemical Industries* and other technical magazines. Knowing many of the men who served in the ranks of this chemical revolution, and familiar with the facts and figures of this scientific adventure, he has given us a faithful and compelling description of an episode in our history which too few of us accurately understand. It is the story of the rise of a ruthless giant, the German chemical industry, which through cartel formation, kept the American chemical industry powerless to be born for a long time. It is the story, too, of the rapid emergence of our chemical industry, famine-ravished and patent-paralyzed in 1917, to an organization which has now geared itself to a production schedule which will dwarf the immense efforts of the Nazis.

Something of the enthusiasm and pride in our accomplishments which possesses Haynes is sure to be transmitted to the reader. The story has been told with gusto, with humor, and let it be said, at times, with political bias. If, for example, you are not bothered with the author's reference to the T.V.A. as "a purely political victory in a purely chemical field," and if you do not mind a deliberate and excellent attempt at popularization, then you will enjoy this book immensely.

And you will profit by it, too. Today, especially, when so many of our thoughts and acts and so much of our conversation turn to the need of essential elements of our war machine and to the conservation of strategic materials, you will learn a great deal which should be more generally known. Our potential supplies of rubber substitutes such as synthetic neoprene, thiokol, butadiene rubber from petroleum, and reclaimed rubber, synthetic gasoline and higher octane-rating fuels, a new fiber "Cordura" stronger than steel, the American potash famine now in the limbo of the past, our quinine supplies and the fate of the Dutch East Indies, new solvents, pyroxylins, and explosives made from the manna of the Bible, this is information you should have.

From destructive agents such as poison gases and incendiary bombs the author turns to new drugs which will help to keep down the death-rate among our soldiers. The drama of sulfanilamide and its lusty brood is a stirring one. It dates back to 1908 when Paul Gelmo in Vienna synthesized this azosulfonamide dye. Like hundreds of other coal-tar dyes, this one, too, was tested for its chemotherapeutic value on mice and, in 1919, two American research workers at the Rockefeller Institute in New York just missed discovering the power of this chemical to combat streptococci. Fourteen years after Heidelberger and Jacobs missed their chance, the German scientist Domagk seized it and earned the Nobel Prize which, incidentally, Hitler forbade him to accept. Today American chemists are turning out large quantities of this new magic bullet together with many other new sulfa drugs.

Williams Haynes

"This Chemical Age" is an excellent successor to Slosson's "Creative Chemistry" written in 1920 and still first-rate reading. Haynes's book when read in conjunction with Slosson's will show even more clearly the significant chemical revolution which has been taking place during the peace between the two World Wars.

The Insect World

A LOT OF INSECTS. By Frank E. Lutz. New York: Putnam. 1941. 304 *pp.* $3.

THE curator of insects at the American Museum of Natural History in New York has written a book which has much of the charm of the great French entomologist, J. H. Fabre. It had its beginning many years ago when the director of the museum challenged the author's guess that there were at least five hundred different kinds of insects to be found on his suburban lot not far from New York, measuring 75 by 200 feet. In response to this challenge, the author began collecting from this restricted area and arranging at the museum a display of the insects of a suburban yard. Remarkable as it may seem, he has now 1402 different species.

The author's enthusiasm for the insects is infectious, and his opposition to the current sentiment of indiscriminate destruction of all insects as potential enemies of man is sane and timely. And his discussion of the complex interdependencies of the insects is a most important contribution to the subject of insect control. B. K.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Anatomy of Frustration

SOMETHING WENT WRONG: A Summation of Modern History. By Lewis Browne. New York: The Macmillan Company. 1942. 360 *pp.* $3.50.

Reviewed by FREDERICK L. SCHUMAN

UNHAPPY is the sick man whose doctors disagree as to the cause and cure of his illness. Still more unhappy is the sick man whose doctors are of one mind in their diagnoses but who is unwilling or unable to follow their advice. Modern mankind fell ill a century and a half ago. The illness became serious half a century ago. For the past quarter of a century the patient has been experiencing chills and fever, delirium tremens, and successive paroxysms of exquisite agony. Most of the attending physicians, and even the expectant morticians, have long since diagnosed the malady with a high degree of unanimity and have prescribed the obvious remedies. The patient, however, has clung to his prejudices with fierce tenacity and has resorted to grandma's home remedies or to quacks, spiritualists, and witch-doctors—with consequences predicted by the physicians.

Lewis Browne, novelist, biographer, historian, rabbi, globe-trotter, and educator, has set down the diagnosis once more with rare persuasiveness. His account is striking in form and content, and highly provocative of sober thinking and constructive reflection. It will therefore be largely ignored by that part of the reading public which prefers gossip, "inside dope," eye-witness fables, memoirs of the great, and journalism in which social analysis is reduced to a minimum. The diagnosis will remain sound, however, and the patient will continue to thresh about in violent convulsions for a long time to come.

Browne's contribution lies less in the originality of his conclusions than in the freshness of his method of presenting them. He sees what most intelligent observers have long seen: that machine industry has created a potential Paradise for all humanity; that humanity has made that Paradise an Inferno by clinging to eighteenth century habits in a twentieth century world; that unplanned production for private profit in a market in which producers can produce more than consumers can consume spells social exploitation, class conflict, and economic breakdown; that unlimited political nationalism in a world society long ago united by technology and business spells power politics, anarchy, and war; and that there is no "way out" save through the building of a new type of economic and social order and through the creation of a world polity.

The author of "Something Went Wrong" seeks to "sell" these somewhat obvious propositions to the gentle reader by means of a lively and exciting historical essay, attractively embellished by chapter designs and picture-maps. He traces the evolution of the modern world society from 1776, when James Watt put into operation the first efficient steam-engine and Adam Smith published "The Wealth of Nations," to World War II. These sprightly chapters have such witty titles as "From Watt to What?", "The Brand of Gain," "The Machine Grows Up," "The Mind Stands Still," "The Plague of Nations," "Total-Aryanism," and the like. The vignettes of people, places, and events are well executed. The theme is consistent, correct, and skillfully developed.

The author, moreover, treats his readers to a delectable repast of words, for he delights in semantics and in the coining of neat phrases. "Lords," he reminds us, were originally "loafwards"—*i. e.*, bread-keepers and therefore bread-givers. "Masses" originally meant dough to be kneaded. "Foreigner" means a person on the other side of the *foris* or door. "Treaty" is derived from *tracto*, meaning to drag violently. "Pagan" means from the *pagus* or countryside, as against the city. Etc. As for bright remarks, their number here is legion. Example: "Most of the landowners continued to act like typical sons of riches, sitting on their backgrounds and twiddling their titles."

In short, Browne can write and has written so well, so cleverly, and so clearly that "Something Went Wrong" is a small masterpiece. The book ends on a note of optimism with respect to the teachability of the species, followed, inevitably, by an unanswered question. "The only lesson which history teaches," observed Hegel in a cynical moment, "is that history teaches no lessons." Western freemen, at least, have thus far shown themselves to be all but impervious to learning, even when blood, sweat, and tears are the teachers. They will continue to lose World War II until they learn that the war of the world revolution can be won only by those able and willing to break with the stuffy past, to forge revolutionary weapons, and to build in creatively revolutionary fashion a new society and a new international community. Browne's book will help the cause, since none can read it without seeing more clearly what is needed for victory. But it is likely—alas!—that those who read it already see and that those who don't want to see won't read it. For details of the results of this process, see the headlines in your daily paper.

—From "He Who Laughs—Lasts!"

"My United States of Europe."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Groseclose . . .

THE FIREDRAKE. By Elgin Groseclose. Philadelphia: J. B. Lippincott Co. 1942. 354 *pp.* $2.50.

Reviewed by BESS JONES

IF his entire novel were as arresting as the first thirty-five or forty pages—including the extremely clever and plausible Foreword—Mr. Groseclose would again be entitled to the compliments critics of his previous work paid him. Unfortunately, he seems to have been led astray by some firedrake of his own, leaving the reader to spend on the remainder of the book a hopeful but unrewarded search for the promise of the opening chapters.

The firedrake, as the nice Dr. Helder rhetorically tells his new friend Abigail Carfax, "is the mystery of fascination . . . a strange light . . . He is the fiery dragon that lurks among the fens, and in caverns by lonely roads, to bewitch and snatch away those whose glances wander from the path of duty. His bright eyes shining out of the mist are like a warm fire—like a fire burning in a castle courtyard, around which are knights and fair ladies and music. One is tempted, beguiled, and leaves the path, drawn to the warm light; and then, of a sudden, is lost, seized upon by the monster, a thing of clammy scales, with cold enormous claws." Oblivious to the warning so patently presented by mythology—hardly, indeed, admitting its application to her own as yet undiscovered self—Abigail is lured by the will o' the wisp of literary fame to her soul's destruction. She has left temporarily, she believes, her fine husband to carry on his important missionary work in Persia while she brings her children to the United States to complete their education. On the voyage over, loneliness and a talent for telling stories to her son and daughter impel her to write, and in no time at all she completes a romantic novel which she manages, shortly after landing in Boston, to sell to the well-known publisher of non-fiction, Pitcrest. Thereafter, intoxicated by success, wealth, adulation, and the ecstatic enjoyment of her powers, she furnishes an eager public with a string of best sellers, lectures, and reasons for gossip. She also sacrifices her boy and girl to her ambition, and in the end, when it is too late, attempts to recapture the true values she has blindly abandoned.

Since her career in the Boston of the 1850's coincides with the excitements of American industrial expansion, the rich clipper trade, and the impact on the east of the California gold madness, her aggressive drive for literary attainment parallels the almost fanatic pursuit of material gain by the men she knows—the publisher for whom even very good profits on books are not enough, the shady Bismith who exploits Pitcrest's greed, and the overambitious Sweyton who builds clippers too big to stay afloat. Each follows his own firedrake, and all lose.

Elgin Groseclose

Mr. Groseclose is so absorbed in his theme that he fails to give life to his characters or credibility to the relationships among them; and, apparently distrustful of the reader's ability to get the moral, he announces it far too early and too explicitly to make its discovery either surprising or significant.

Deutsch . . .

ROGUE'S LEGACY. By Babette Deutsch. New York: Coward-McCann. 1942. 392 *pp.* $2.75.

Reviewed by R. ELLIS ROBERTS

MISS DEUTSCH is a poet: so in this novel about François Villon she avoids many of the pitfalls awaiting anyone who ventures on so hazardous a feat. She knows that the excess and extravagance of a mood crystallizes, for us at least, and also sometimes for the poet, into a conviction, if a poem be written at white heat. And certainly not much of Villon is "remembered in tranquillity." Yet her Villon is almost too consistently the man explicit, not implicit, in his work. I believe anyone writing about Villon would do well to study the life and work of Robert Burns, and to gauge from that poet's life how dangerous it is to assume that any great poet is all of a piece. It would be absurd to use Villon as an illustration of Yeats's thesis that a poet expresses his anti-self, his suppressed self in his poems. His violence, his passion are as direct as Catullus's, but there must have been more to Villon than appears in his bitter and painful and terror-ridden poems. And Miss Deutsch lays too much emphasis on the aspect that his nineteenth century admirers were fond of stressing.

There is great tenderness as well as disgust in the ballade of the old armorer; there is something more than

Your Literary I. Q.

By Howard Collins

COLORFUL TITLES

Miss Leslie Moss, of Birmingham, Alabama, is the author of this week's quiz. Many literary titles, she says, contain the names of colors. In those listed below you are to supply the missing color and give the name of the author. Allowing 5 points for each correct answer, a score of 60 is par, 70 is good, and 80 or better is excellent. Answers are on next page.

1. A ..... Bird Flying
2. The ..... Hat
3. The ..... Decade
4. The Scandal of Father .....
5. The ..... Badge of Courage
6. The ..... Headed League
7. ..... and Fine Linen
8. The ..... Wall Paper
9. Riders of the ..... Sage
10. The ..... Letter
11. ..... Mansions
12. How ..... Was My Valley
13. The ..... Cliffs of Dover
14. Where the ..... Begins
15. The ..... Pimpernel
16. ..... Sister Mary
17. The ..... Bug
18. The Chinese ..... Mystery
19. ..... Beauty
20. Ruggles of ..... Gap

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Babette Deutsch

tenderness in the ballade for his mother, and there is a note as clear as Chaucer's in the great song to "La Belle Royaume de France." No one can be certain how much Katherine de Vaucelles meant to Villon: Miss Deutsch sees profound love profoundly wounded, where I see more of hurt pride. She makes Villon's love for Katherine central to her story, and is skilful in her handling of the lady she has imagined. Whenever I compare Catullus's ruthless attack on his mistress, or Shakespeare's on his dark lady with Villon's treatment of Katherine I find all the difference between outraged love and aggrieved vanity. But the truth is anyone's guess.

Miss Deutsch's portrayal of Villon's relatives, cronies, and of the hot, gusty, noisy, stinking, plague-haunted life of the mid-fifteenth century is vivid and highly-colored. She has evidently studied the period, though there are a few slips. She cannot avoid—has any novelist except Helen Waddell?—indulging in the historical pathetic fallacy. She gives us the clamor and vice and violence as they seem to us, not as they seemed to the men and women then alive. They no more heeded things that would distress and disgust us beyond words than do many of us mind the fact that our roads are packed by day and by night with thousands of death-dealing engines, and that manslaughter by motor-car is one of our minor offences. She can, however, bring alive Villon's associates. The old canon, Villon's mother, the courtiers, fribbles, fops, and poets, the thieves and rogues, the whores and murderers—these are all produced with a magnificent bravura: and all who love Paris, L'Ile de la Cité and Nôtre Dame, and the great roads of France will rejoice in this book by one who has known and can render that inalienable fascination.

Strong . . .

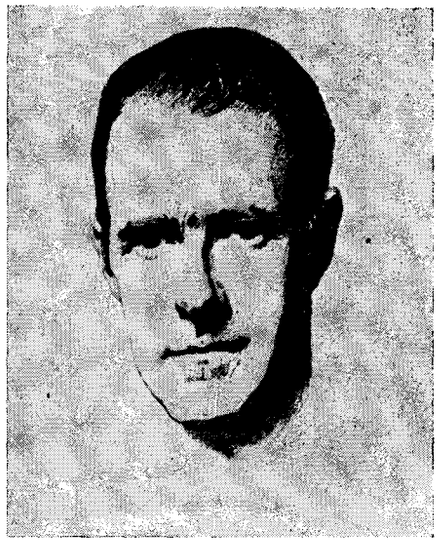
THE BAY. By L. A. G. Strong. Philadelphia: J. B. Lippincott Co. 1942. 382 *pp.* $2.50.

Reviewed by RICHARD ELLIS

JUST before the end of this novel, Luke Mangan, who is the teller of his own story, takes his shaving tackle into the back yard "to shave in the sunlight" . . . "it's hell to find a level place for standing my jug of water. A good many of the stones look flat on top, to the naked eye. It's only when you come to stand a jug on them you find they aren't." In that sentence you have a symbol of Luke Mangan's life. He was always trusting to his first impressions of people, things, places; thinking he could put reliance on them, finding, by comic or tragic trial, that he was wrong; and in the end—here is one of the most remarkable qualities in Luke Mangan's character—blaming himself for a fool instead of damning the stones for not being flat.

This is certainly Mr. Strong's best novel, and that in spite of one serious fault. It is a story of Dublin, beginning somewhere about the time of Parnell's death, and covering the fifty years since then. Luke Mangan's Dublin is a city we know well now, from James Joyce, from Sean O'Casey, from many books of recollections, and from Conal O'Riordan's great series of stories, "Adam of Dublin" and the rest. Like O'Riordan L. A. G. Strong moves with an equal ease in the slums and gutters and in the provincial society of Rathmines; and in "The Bay" we have an amazing cross-section of the dirty, vicious, quarrelsome, generous, pious city. River and sea, mountains and shattering streets, pubs and alleys and brothels, drawing-rooms as packed with angry inhibitions as Mr. Barrett's house in Wimpole Street—he has them all drawn clearly and candidly, and gives us as well the lovely colors of the blue sky and green grass and the interminable bitter cruelty of the Dublin rain.

Luke Mangan is an orphan, whose father married "beneath him." Left to the care of a hell-obsessed aunt he is rescued by a garrulous, kindly uncle and placed in charge of an old family servant, Ann Dunn, whose portrait has the reticence and beauty of a Rembrandt. He is an eager, affectionate, yet lonely boy, with a great talent for forgetting the worst of his experiences, and for keeping unsmirched by the filth of some of his companions. The scenes at Martin Taafe's, the barber, in the drunken doctor's rooms, in the pub where Guntey



L. A. G. Strong

the giant makes hell every Saturday night, are fiercely memorable. The brutality of description is at times too vivid: but Mr. Strong never forgets the humanity of his actors. His profound sense of tenderness comes out most strongly in Luke's relations with women, especially his wife Muriel and his love—found too late—Mary Carmichael. It may be said that almost too much happens to Luke, that the hot-water jug falls off the stones too often, scalds him too much; and that no man could suffer so tragically, and yet end with the commonplace, placid happiness of his second marriage and his family of eight. Mr. Strong could have made it plausible if he had not committed the initial mistake of making Luke tell his story himself. That is the one serious fault of the book: never was there a story so unsuited to the autobiographical method.

ANSWERS TO LITERARY QUIZ

1. White; Bess Streeter Aldrich.
2. Green; Michael Arlen.
3. Mauve; Thomas Beer.
4. Brown; G. K. Chesterton.
5. Red; Stephen Crane.
6. Red; Conan Doyle.
7. Purple; May Edginton.
8. Yellow; Charlotte Perkins Gilman.
9. Purple; Zane Grey.
10. Scarlet; Nathaniel Hawthorne.
11. Green; W. H. Hudson.
12. Green; Richard Llewellyn.
13. White; Alice Duer Miller.
14. Blue; Christopher Morley.
15. Scarlet; Baroness Orczy.
16. Scarlet; Julia Peterkin.
17. Gold; Edgar Allan Poe.
18. Orange; Ellery Queen.
19. Black; Anna Sewell.
20. Red; Harry Leon Wilson.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

An Interpretation of Wordsworth

THE MIND OF A POET: A Study of Wordsworth's Thought, with Particular Reference to the Prelude. By Raymond Dexter Havens. Baltimore: The Johns Hopkins Press. 1941. $5.

Reviewed by GEORGE MCLEAN HARPER

THIS volume, of 670 pages, is the rich harvest of many years devoted to the patient accumulation and judicious interpretation of a vast amount of material. Wordsworth is generally considered the greatest English poet since Milton; and no poet in any age or country has more thoroughly displayed to public view his own mental development. The importance of Professor Havens's subject is therefore obvious. So are the difficulties of his task, for he had to show that the many passages in Wordsworth's poetry which deal with emotional and spiritual reactions from physical experiences are not, as some readers suppose, exaggerated or egotistic; also that the poet's account of their progress from sensation to imagination and finally to artistic expression is trustworthy. Fortunately Professor Havens has performed his task without using more than a very little psychological jargon. Though he does not confine himself to "The Prelude" as a revelation of the powers and qualities of Wordsworth's mind, but includes a wide survey of all his writings and recorded conversation, he naturally finds most of his material in that poem.

The book may take rank as the most thorough examination of a very great poet's mind in existence. Its importance is unquestionable. But its arrangement makes it far from easy to read. We have first a Preface of six pages; then an Introduction, of eight; then the main treatise, called Part One, of 254, including about thirty pages of closely printed notes in smaller type, printed in groups after the chapters to which they apply and not at the bottom of the pages. Thus we have the first and most valuable part of this large volume, consisting of a little more than one-third of the whole, sufficiently unified as to subject but annoyingly broken up in presentation; for it is annoying to have to turn to the end of a chapter to find a note which has been referred to by a numeral in the text.

The subjects of the ten chapters in this part of the volume are: I. The Matter-of-Factness of Wordsworth, II. Passion, III. The Ministry of Fear, IV. Solitude, Silence, Loneliness, V. Animism, VI. Nature, VII. Anti-Rationalism, VIII. The Mystic Experience, IX. Religion, X. Imagination. Chapters I., IV., VI., IX, and X are of particularly high value; in fact Chapter X represents in brief much that has been presented in the other nine. Chapter VIII is less convincing. Probably no completely satisfying definition of "The Mystic Experience" exists; certainly none is given here. The author evidently enjoys and appreciate's Wordsworth's "matter-of-fact" poetry and does not attempt to interpret all of it as containing mystical significance. He deftly simplifies the processes of the poet's mind: "The senses, although they yield delight, and are a valuable steadying force and corrective to reason, do not themselves yield insight. Insight is gained only when sense impressions have been transformed by the imagination, and accordingly art deals with impressions that have been thus transformed."

Too much has been said, even perhaps in this book, about Wordsworth's "slavery to analytical reason," about temporary subjection to Godwinism. Professor Havens avoids this excess, in the main. He also protests wisely against a large mass of speculation that exists in regard to Wordsworth's religion, saying boldly: "Any study of Wordsworth's religion must inevitably come to the conclusion that no formulation of his beliefs is possible. He was himself not clear about them; he did not follow up their implications or concern himself about possible inconsistencies."

On the other hand the chapter on Imagination gives impressive testimony to the very frequent treatment

William Wordsworth

of that subject in Wordsworth's poems, letters, and conversation.

Thus in 254 pages Professor Havens has given us a complete book, large enough and important enough to have been printed as a volume by itself. He has seen fit to include within the same covers another and larger work on the same subject, more or less, though differently arranged, viz. 350 pages of detailed commentary on "The Prelude," not organized under headings, like the ten chapters of Part I, but in pedestrian order. These notes are the harvest of much labor and possess great value in many instances, but have no organic and artistic relation to Part I. Moreover, in order to use them advantageously a reader must have a copy of the 1850 edition in hand and also a copy of de Selincourt's edition of earlier versions.

The Lizard and a Five Year Old

By Sara Kolb Danner

LOOK—see my son—he bends over to study the lizard—
In his young concentration he breathes as the reptile breathes.
His hair the color of California hillsides in June
Falls over his face like a drift of crisping, ochre leaves.
His brown eyes flicker like dappled moths
In time with the breath of the small reptile they rise and fall.
The small sturdy hands are half cupped
As if their distended fingers held something more weighty than air.
The soft breeze caresses him like a lyre
Plucking at his hair and young pliant form
As he stands meditating. Time stands still.
Its pendulum does not stir. Silent is its alarm.
But look—the minutes tick again, the lizard
Winds up the bending tree like a rope, umber and alive,
And my young son has shattered the plastic quiet
With noise and motion. Time is fluid at five.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
of Literature

EDITORIAL BOARD

Henry Seidel Canby Amy Loveman
Harrison Smith

Norman Cousins
Executive Editor

William Rose Benét } *Contributing*
Elmer Davis } *Editors*

Harrison Smith
Publisher

Copyright, 1942, Saturday Review Co., Inc.

BOOKS AND PROPAGANDA

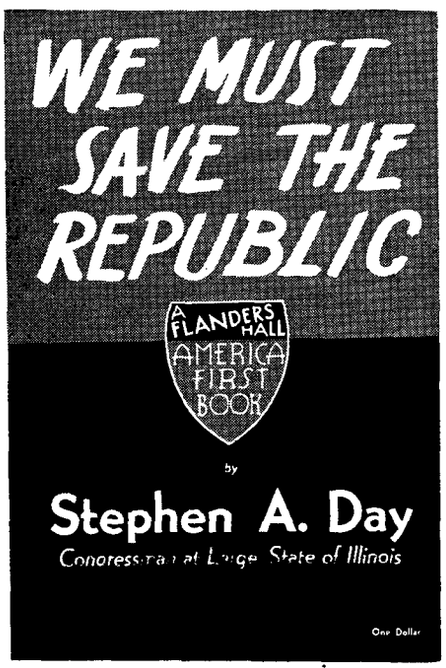
ATTENTION was called in these columns several months ago to a paper-bound book called "The Hundred Families that Rule the Empire"—a supposed exposé of Great Britain as a financial oligarchy. It was written by one Giselher Wirsing and published by Flanders Hall, Scotch Plains, New Jersey. The book, it became apparent upon examination, appropriated and perverted huge blocks of material from "England's Money Lords," by Simon Haxey, published in England before the war and later issued in this country.

Mr. Haxey's own book, whatever its merits or demerits, was at least an independent work. In its field, it did for Great Britain what Ferdinand Lundberg's "America's Sixty Families" did for the U. S. Certainly, it could not in itself be called anti-British, nor did it appear to be intended as such; it was a legitimate effort honestly critical of what appeared to the author to be an increasing concentration of wealth not compatible with the true interests of the British people. But the danger of such a book in times such as these is that its material may be exploited for not-so-legitimate propagandist ends—which is precisely what happened.

Taking considerable pains to cloak its German origin, "The Hundred Families that Rule the Empire" was issued as the apparently respectable product of an apparently respectable publishing house—Flanders Hall, a new firm that had issued comparatively few titles until then. Actually, "The Hundred Families that Rule the Empire" was a deliberate propagandist work using, or rather abusing, the material and charts appearing in Mr. Haxey's book to lead up to its own propagandist conclusions. And even aside from the conclusions, the body of evidence carried over from "England's Money Lords" was tailored to fit the purposes of German propaganda. The general idea was that America could best help the British people by not aiding them in their war. For the British people themselves were being duped into fighting a war to preserve British plutocracy. Germany, on the other hand, was really striving to liberate the British people, etc., etc. Thus the German saw.

The Department of Justice investigated Flanders Hall, and discovered that it was being managed and operated by George Sylvester Viereck, an old hand at German propaganda in this country. It appears that Flanders Hall, though directly subsidized by Germany, was not listed with the State Department under the law requiring registration of agents and agencies of foreign governments. Nor was Mr. Viereck properly registered in his connection with Flanders Hall, although he did list other propagandist duties. From this it would seem that Flanders Hall was perhaps one of the propagandist agencies which Germany had hoped could be maintained as an ostensibly legitimate and impartial enterprise.

Moreover, judging by at least one other book on the Flanders Hall list, it would seem that Germany intended Flanders Hall to become the publishing outlet for the America First movement. That book was "We Must Save the Republic," by Stephen A. Day, Congressman at Large, State of Illinois. Appearing conspicuously on the cover of that book (see illustration) is a design embodying this text: "A Flanders Hall America First Book." Published months before America went to war, Congressman Day's book represented one of the most vehement and bristling attacks on the Administration's foreign policy ever to appear anywhere. Strongly isolationist, it concerned itself at great length with what it termed the "subversive" purposes of the Union Now movement, and told Americans they had nothing to fear from invasion, that we were invulnerable to attack—"impregnable" was the word it used—and able by ourselves to handle any possible "coalition of invaders."



This is the cover of a book published by Flanders Hall, a firm which the government charges was the book publications outlet for German propaganda in this country.

Before discussing other aspects of Congressman Day's book, which was issued by a German subsidized and operated propagandist agency, additional background material on George Sylvester Viereck and his activities may be in order. The government has also charged Viereck with "ghost-writing" isolationist speeches for the late Senator Lundeen, printed copies of which, incidentally, were sent out under Congressional frank at the taxpayer's expense to thousands of persons all over the country. The Department of Justice announced that Viereck did more than operate Flanders Hall; under various pseudonyms he had written many of the books on that firm's list.

We realize and indeed emphasize that Mr. Day's book was published prior to America's involvement in the war. Perhaps Mr. Day had nothing to do with the book, his name being used illicitly, and the entire affair representing just another example of German propaganda using a name in high office for its own purposes. If such is the case, we hope he will lose no time in so declaring, for that will automatically give the government another charge against Mr. Viereck—using the name of a Congressman to further the interests of Germany.

In all likelihood, Mr. Day was not aware of the connection between Flanders Hall and the German government, and allowed himself to be unwittingly used for purposes of foreign propaganda. At any rate, a statement from him to that effect would be reassuring. In fact, a general bill of particulars would seem to be in order, and we are certain that Mr. Day will be the first to agree. Perhaps his experience may be a guide to others. What were the circumstances under which the book was published? Was it solicited or offered? In either case, what steps were taken to determine the reliability of the publisher, his background, his purposes? What was the relation between author and publisher? Was the copy tampered with? If so, to what extent? How was the book distributed? Did Mr. Day repudiate this book as soon as the true identity of Flanders Hall was publicly announced by the government? If not, why not?

We ask these questions not in a spirit of recrimination, but as a matter of honest public interest. N. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

Old Q to the Rescue

SIR:—If Mr. John G. Moore, or the editors of *Poetry,* wish to find Walt's line "To have great poets, there must be great audiences too" refer them to to Walt's Prose. It appears in that section of his "Collect" called *Notes Left Over;* on p. 324 of the familiar edition of Walt's Prose Works published by David McKay.

I can't resist adding that the quotation is in Bartlett, and duly ascribed to its proper source. (B's "Familiar Quotations," 11th edition, p. 539). Always try Bartlett before writing to the papers, says the War Economies Board.

CHRISTOPHER MORLEY.

Green Escape, Roslyn Heights, New York.

Renaissance Women

SIR:—I read with interest Elizabeth Cox Wright's review of Anna de Koven's "Women in the Cycles of Culture, A Study in 'Women's Power' Through the Centuries," in the January 31st issue of *The Saturday Review of Literature.*

Personally I found both pleasure and profit in this book. I read the earlier chapters as a layman and I got valuable information for a fuller understanding of both renaissance culture and spirit. I knew only vaguely of the Persian-Arabic renaissance of the ninth century, drawing much of its inspiration from a fresh interpretation of Greek philosophy. Mrs. de Koven makes very clear the influence of Plato and the other Greek philosophers on the famous schools of Bagdad and how the conquering Mohammedans brought this interest to the West and to the great universities of Spain.

In her chapters on the Troubadours, culminating in a sympathetic study of the striking personality and wide influence of the twice queen Eleanor of Aquitaine this book helps to explain the unexplainable phenomenon of the haunting Troubadour poetry and the new worship of women found in the sun-burnt south of France in the twelfth century. A close relationship existed between Provence and the College of Toulouse and the Moorish civilization to the south, and it was possibly because of this friendly communication of ideas that the idealization of women in Provence finds expression in song and deed and in a second renaissance, again influenced by Greek culture subtly changed by eastern mysticism.

Miss Wright writes that Mrs. de Koven has chosen the historical treatment of the theme. I find the book more enjoyable if it is read as separate studies of women, selected with some arbitrariness, who influenced not only the culture of their period but also frequently retarded or led the painful march of men to new conquests. I also feel Mrs. de Koven's almost passionate concern with Platonic love as she interprets it.

Often there is a moving poetry in her expression and a happy aptness of phrase that lingers in the reader's ears after the book is closed.

This book has started me reading more intelligently about the cultural and scholarly achievements of the Moors in Spain and of the rich heritage they gave to Western Europe. And any book that stimulates the reader in this way is of value and is welcome.

JOHN H. H. LYON.

Columbia University.

When to the sessions of sweet silent thought
I summon up remembrance of things past. . . .

A Disclaimer

SIR:—I would be obliged if you would allow me a little space to correct a widespread but mistaken impression about my book "All Men Have Loved Thee" so sympathetically reviewed by M. Maurois in your issue of January 31, 1942. This impression, wholly natural in the absence of any disclaimer in the work as published, is that the material presented represents a literal record of fact and that I am to be identified with the art student author of the letters which form the backbone of the book. It is true, as I explained in some detail in a recent broadcast of the Reader's Almanac, that many of the personal adventures related in the letters are based on actual experiences of my own during the years 1930-33 and again in 1935, but as I was not in France during the greater part of the time covered by the narrative of the book, that is to say from September 1933 to July 1934, it will be seen that there has been considerable rearrangement of dates and that certain incidents, notably the letters dealing with the February riots, are pure fiction. In short, the work is not a scrapbook of authentic items but a work of art which for purposes of drama and objectivity has been cast in this super-naturalistic form. That it is true in all the larger historical and artistic senses, I am confident, but honesty compels me to state that, as far as literal authenticity goes, this "Song of France" is much too good to be true.

HAROLD C. GUYER.

New York City.

Information Wanted

SIR:—I am writing on George Sterling [1869-1926] and will be most pleased to hear from all who have recollections or impressions of this neglected California poet.

CYRIL CLEMENS, *Pres.*

Webster Groves, Missouri.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Reading List for Democracy

THE following list, by the Council for Democracy, appears here as a "preview." It will appear as an appendix to "The Good Inheritance," to be published next week by Coward-McCann. It is not intended to be definitive. It represents an attempt to group together approximately 125 books giving a broad and varied picture of democracy as we know it today and as others have known it and fought for it yesterday. The emphasis is upon contemporary works, but the reader who is interested in the pageant of history will find a fairly comprehensive list of titles.

Pageant of the Past

Complete Writings. Thucydides. Modern Library. 95¢.
Military and political history, tracing the causes leading to the decline of Athens. Tells of one of the most striking parallels with the present in all history.

Politics. Aristotle. Dutton, Everyman's. 90¢.
What different governmental forms have to offer and why democracy can and does offer more.

The Republic. Plato. Benjamin Jowett, trans. Modern Library. 95¢.
The anatomy of the ideal state. Book VIII of special importance.

The Greek Commonwealth. Alfred E. Zimmern. 1924. Oxford. $5.50.
Devoted mainly to the politics and economics of fifth century Athens.

Hellenic History. George W. Botsford. Revised, 1939, by C. A. Robinson. Macmillan. $4.50.
Compact but comprehensive study of the early Greek world.

The Legacy of Greece. R. W. Livingstone, ed. 1921. Oxford. $2.50.
Essays on Greece and its civilization by Gilbert Murray, W. R. Inge, A. Toynbee, A. E. Zimmern, et al.

The Decline and Fall of the Roman Empire. Edward Gibbon. 1788. Modern Library Giants. 2 vols. $1.25 each.
Bridging the abyss between the ancient and the modern world.

Sourcebooks of Democratic Thought

Areopagitica and Other Prose. John Milton. Dutton, Everyman's. 90¢.
Classic statements on individual freedom.

Culture and Anarchy. Matthew Arnold. 1875. Macmillan. $2.00.
On the necessity for culture for the development of democracy.

Fountainheads of Freedom. Irwin Edman and Herbert W. Schneider. 1941. Reynal & Hitchcock. $3.75.
An introductory essay on "The Growth of the Democratic Idea" by Professor Edman and a collection of significant documents tracing the evolution of democracy through the centuries.

Mazzini. Ignazio Silone, ed. 1939. Longmans. $1.25.
Presenting the views of the great Italian advocate of freedom.

Of Civil Government. John Locke. Dutton, Everyman's. 90¢.
By the English philosopher who influenced some of the "founding fathers" of the United States.

On Liberty, Representative Government, the Subjection of Women. John Stuart Mill. Oxford, World's Classics. 80¢.
Three of the best-known essays by the noted British economist.

Selections. Edmund Burke. L. N. Broughton, ed. 1925. Scribner, Modern Student's. $1.00.
Including the Irish statesman's discussions of the American colonists' cause.

The Social Contract. Jean Jacques Rousseau. 1762. Dutton, Everyman's. 90¢.
The treatise on political rights which strongly influenced the development of the French Revolution.

The Spirit of Laws. Charles Montesquieu. 1748. Thomas Nugent, trans. Bell. 2 vols. o. p.
A French classic of political thought.

A Treasury of Democracy. Norman Cousins, ed. 1942. Coward-McCann. $3.00.
Quotations from advocates of freedom and justice down through the centuries.

Writings on Political Philosophy. Benedictus de Spinoza. A. G. A. Balz, ed. 1937. Appleton. $1.25.
On realizing man's best potentialities.

The Growth of American Democracy

Abraham Lincoln: The Prairie Years. Carl Sandburg. 1929. Harcourt, Brace. Abbr. ed. $3.65.
The record up to the time Lincoln left the prairie for the White House.

Abraham Lincoln: The War Years. Carl Sandburg. 1939. Harcourt, Brace. 4 vols. $20.00.
Completing the record. A full-length portrait of exceptional scope and penetration.

America Through Women's Eyes. Mary R. Beard, ed. 1933. Macmillan. $3.50.
Excerpts from the journals and letters of women in various periods of our history.

The American Commonwealth. James Bryce. 1924. Macmillan. 2 vols. $9.00.
A classic introduction to the study of the United States Government.

American Faith. Ernest Sutherland Bates. 1940. Norton. $3.75.
An account of American religious movements and their relation to the growth of democracy.

American Issues. Carlos Baker, Merle Curti, Willard Thorp, ed. 1941. Lippincott. 2 vols. $3.00 each.
The American spirit as expressed in writings of leaders from Revolutionary days down to the present. The social record, first volume; literary record, second volume.

American Saga. Marjorie Barstow Greenbie. 1939. McGraw-Hill. $4.00.
Informal history, stressing American ideals in human terms.

The American Song Bag. Carl Sandburg. 1927. Harcourt, Brace. $1.98.
Two hundred ballads and songs sung by the people who have built America.

Audubon's America. Donald Culross Peattie, ed. 1940. Houghton Mifflin. $6.00.
Audubon as artist, observer of nature, and reporter of history in the making.

Autobiography. Benjamin Franklin. Pocket Books. 25¢.
Revealing the life and views of a great American.

Autobiography. Lincoln Steffens. 1931. Harcourt, Brace. $1.69.
An American journalist's report on men and events in the early twentieth century.

Benjamin Franklin. Carl Van Doren. 1938. Viking. $3.75.
Printer, inventor, statesman.

Brown America. Edwin R. Embree. 1931. Viking. $2.50.
A survey of the history of the Negro in the United States, the social and economic stress he has been subjected to and potentialities for the future.

A Connecticut Yankee in King Arthur's Court. Mark Twain. 1889. Harper. $2.25.
Story of a mechanically minded Yankee transported backwards in time to the England of King Arthur's time, expressing an idea of freedom.

The Constitution of the United States. James M. Beck. 1941. Doubleday, Doran. $2.50.
A comprehensive history.

Constitutional Government and Democracy. Carl J. Friedrich. 1941. Little, Brown. $4.00.
A scholarly study of the development of democratic ideals under constitutional government, analyzing American and European experience.

The Course of American Democratic Thought. Ralph H. Gabriel. 1940. Ronald. $4.00.
An interpretative history, tracing intellectual progress along with economic and political developments.

Democracy. Thomas Jefferson. S. K. Padover, ed. 1939. Appleton-Century. $2.50.
Selections from Jefferson's writings revealing his concept of democracy.

Democracy in America. A. C. de Tocqueville. 1835. Modern Library. 95¢
Observations on our early days as a nation by a shrewd observer.

Democracy in American Life. Avery Craven. 1941. Univ. Chicago. $1.00.
The changing concepts traced through our history.

The Education of Henry Adams. 1918. Modern Library. 95¢

(*Continued on page* 18)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The March of a Noble Race

THE NEGRO CARAVAN. Writings by American Negroes. Selected and edited by Sterling A. Brown, Arthur P. Davis, and Ulysses Lee. New York: The Dryden Press. 1942. 1082 *pp.* $4.25.

Reviewed by ALFRED KREYMBORG

THIS is a great book by a great people, a dense volume saturated with the life and art of a noble race, of its leaders and prophets, poets and narrators, dreamers and realists. Even a man already versed in Negro literature will be surprised by the roster of names unfolded, many unknown to himself, and by a range of interests which, viewed as a whole, reveals a singleness of vision on the part of different individuals. The editors state in a quiet foreword, "The story of the Negro in America has been handled largely by outsiders—" by white men, as it were, whose roots are in their own race and who, despite an understanding of the Negro, treat him with unconscious condescension: from a point above to a point below. These three men are never hampered by such a view: they work directly as Negroes, and as poets as well as critics. They are modest enough not to relate how long they labored over this volume and sufficiently self-effacing to let each work speak for itself. Or sing. That is the chief characteristic, racial or individual, of the men and women chosen: they sing. And the reasoners and polemical guides, concerned though they are with logical steps—sing also. And where the white man sings only on special occasions, in privacy or out in a self-conscious crowd, Negroes sing all the time and do it deeply together.

The dark man has learned a great deal from the white and has even borrowed some of his forms of composition. But the dark has enriched these forms with his own experience and language. It is the white man's turn to learn something new and he might as well begin with this anthology. The book is composed of eight divisions: short stories, selections from novels, poetry (the longest section), folk literature, dramas, speeches, biography, essays. Most of the speeches and essays were "occasional" once upon a time, but they are more than occasional now. They belong to the American body and spirit, past and future. There is a comprehensive foreword to each division and a valuable appendix setting forth "some historical and literary events in America together with important events in the history and literature of the American Negro." The word, "together," simply shows that these respective lists in parallel columns are not divided socially or that the whites and blacks can ever be divided in our common genius.

We know, of course, of divisions elsewhere, of further "Jim Crows," and so do the Negroes—a tragedy this book portrays. But such segregation is not expressive of our common genius nor of the average American white, but of certain savages or gentlemen who were never truly white in the first place and are not true Americans now. A fellow named Brown followed by a man named Lincoln took good care of the first problem and will doubtless rise again when fresh enlightenment calls. It is significant that this book is being issued on Lincoln's birthday and in a year when the whole world is involved against a form of tyranny as ancient as civilization: the enslavement of one white race by another. The present work may therefore be studied for itself and for all its overtones.

Negroes were given their first public schools in 1863—the year of the Emancipation Proclamation and the Gettysburg address. The publishers have been wise in directing this anthology, not alone to the average reader, but to youthful text-book students in our schools and colleges—and their teachers also. American culture is not alone traditional, nor was it born that way. It was once a living thing and is living still. And no American culture is complete without the Negro. He is part of our lives and testaments, Old and New, and has dug as deeply into faith as he has into labor.

I have mentioned no names so far: the contributors are far too many for a complete review. Nor is it quite fair to the book as a whole to quote just a few lines. Nonetheless, one cannot resist the text of a poem that owes a good deal to Sandburg but owes even more to Langston Hughes: "The Negro Speaks of Rivers":

I've known rivers:
I've known rivers ancient as the world and older than the flow of human blood in human veins
My soul has grown deep like the rivers.
I bathed in the Euhprates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and I've seen its muddy bosom turn all golden in the sunset.
I've known rivers:
Ancient, dusky rivers.
My soul has grown deep like the rivers.

Sterling A. Brown

Delicate Balance

BIG BEN. By Earl Schenck Miers. Philadelphia: The Westminster Press. 1941. 238 *pp.* $2.50.

Reviewed by H. M. BESS

IN the main this book is the story of Paul Robeson's college years as an undergraduate and a football hero and later as Columbia Law School student, closing with his first great triumph on the concert stage. One thinks of this splendid personality with such affection, respect, and pride, any book inspired by his career immediately arouses interest. Mr. Miers brings home clearly, simply, and without subtlety the problem confronting even a marvelously gifted Negro in a society which assumes that the main thing is for him "to know his place." The true problem for the Big Ben of this story, however, lay in trying to understand and maintain the delicate balance between what was allowed and what was withheld.

That Big Ben learned it, that he never stooped to the meanness of the prejudices confronting him, and that he emerged from his experience a character and a figure of whom *any* civilization can be proud make him a fit hero for such a book. Mr. Miers's account is honest, readable, and, for boys interested in football and the building of good sportsmanship, a lively story. Its sentimental aspects are definitely overshadowed by its excellent spirit, its emphasis on the importance of human dignity, and its natural, unpretentious style.

Send GOOD books to
the Victory Book Campaign,
Saturday Review Family,
25 W. 45th Street, New York, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

American Foreign Policy

AMERICA IN WORLD AFFAIRS. By Allan Nevins. New York: Oxford University Press. 1942. 140 *pp.* $1.

Reviewed by FREDERICK T. BIRCHALL

MORE than a score of volumes, large and small, published in the last ten years demonstrate the growing interest of Americans in world affairs and their desire that the United States shall play a worthy part in directing them for the common good. The present chaos and the inability of decent humanity to end it, up to the present, are certain to augment the output. And we seem likely to need all the enlightenment we can obtain.

However much opinions may have differed in the past, it is now clear, even to the reluctant, that hope of a free world rests upon this country, the one great power which never yet has suffered defeat. Whether we like it or not we are again in a position of world leadership. We held that position a quarter of a century ago, but we deliberately abandoned it with results which we have reason to deplore. Now it has again been forced upon us. It is vital therefore both to ourselves and to humanity that our decisions from now onward shall be based upon full understanding, that we may avoid past errors. Not only our own security and comfort are involved. The future of civilization as a whole is at stake.

For this reason the little book just produced by Professor Allan Nevins is of importance exceeding its size. It might well be made required reading for all who are interested in the international system which will emerge from the welter of this war. Realization is at last dawning that the world we have known has gone for ever. We are about to enter upon a new one and its character can be largely of our shaping.

No better guide for our course can be had than may be devised from contemplation of our varying policies in the past, and that is the perspective Professor Nevins provides. He is no rigid doctrinaire. He has views and he makes them clear. But always he provides the facts from which his conclusions are drawn and dispassionate regard for the facts renders it difficult to dispute the conclusions.

American foreign policy, Professor Nevins likens to a strand of many vari-colored threads. Much of it, he says, has been opportunistic, some of it selfish, and more of it blundering. But on the whole, it has been actuated by rather more of principle than the foreign policy of most lands and of all its guiding traditions, adherence to democratic ideals has been by far the most important. "It is the bedrock foundation of American action in foreign affairs and in times of crisis it always conditions the course of the Government."

While the United States will never compel any land which prefers autocracy to accept democratic forms, Professor Nevins holds that it will always act to protect, invigorate, and encourage democracy in lands where it gains a natural foothold. As to whether we will boldly or timidly maintain this tradition, he points out that more than once, when the need has actually arisen, the country has proved that it will take the bold course.

Are our foreign relations not affected by emotional opinion, by press vagaries, or by politicians who play to the galleries, and do they not veer with every change of administration? To these questions Professor Nevins answers an emphatic "No." Our gravest fault, he argues, has been a recent lack of strength in matters of world interest as distinguished from national interest. A little plaintively he admits that between 1921 and 1937 we "failed to behave as the oldest of the democracies, the wealthiest nation on the planet, the principal exporting nation, the chief financial power and the strongest industrial country ought to have behaved." Hence our present difficulties.

Allan Nevins

It may be gathered that Professor Nevins takes the view that we have a definite share of responsibility for the catastrophe of the present war. He does and he tells why, citing judiciously and without heat some of the mistakes we made which in his opinion helped to bring on and then to spread aggression.

Even if you do not agree with Mr. Nevins you will find the reading stimulating.

The Republic of Vermont

INDEPENDENT VERMONT. By Charles Miner Thompson. Boston: Houghton Mifflin Company. 1942. 574 *pp.* $4.50.

Reviewed by H. STEWART

THIS book is an event of the first importance in the literature of the Vermont Republic. It relates not only the events of the period but also discusses the various sources of motive power that carved from the New Hampshire Grants a goodly piece of territory, made it into an ironbound dictatorship, then into the fourteenth State. During this period, which began with the settlement of Bennington in 1760 and ended with statehood in 1791, the Green Mountains were turbulent country, a turbulence brought on by the free-and-easy granting methods of Royal Governor Wentworth and fostered no end by the charming Onion River Land Company, the titular head of which was Colonel Ethan (Great Jehovah) Allen.

The Vermont Republic was indeed a dictatorship, held together with considerable haywire and chicane and a great deal of the most picturesque and bombastic propaganda imaginable. Its people were permitted, after a fashion, to elect a governor in the person of old Tom Chittenden, a man of few spoken and no written words, but of a shrewdness equal to any, even in his native Connecticut. Behind this pseudo-legal front worked a group of rough but able men, most if not all of whom were deeply interested in Green Mountain real estate—Ira and Heman Allen, the Fays, Set Warner, Remember Baker, and Chittenden himself. Performing both behind and well in front of the scenes, as policy dictated, was Ethan Allen who, because of his avowed deism was not even a voter. It mattered little, for Ethan needed no vote so long as his voice remained. "Unless the inhabitants of Guilford peacefully submit," he roared on one classic occasion, "I swear I will lay it as desolate as Sodom and Gomorah, by God!"

That was the way Vermont was held in hand until Congress got around to admitting it as a State.

Serious students of Vermont who

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The making and remaking of America

Independent Vermont

BY CHARLES MINER THOMPSON

"A mellow, leisurely record of the explosion of Vermont . . . The best study yet made of the period with which it deals." — *New York Herald Tribune.*

"'Independent Vermont' is the work of a truly skilled hand, and it should become a classic history of the Yankee character and the making of a state . . . We choose 'Independent Vermont' as the outstanding non-fiction book of January, 1942."—*John Cournos.*

"If the reader truly wants to understand modern Vermonters he ought not to miss this book." — *New York Times.*

"Fat, easy-gaited . . . handled with humor and broad comprehension." — *New Yorker.*

$4.50

Remaking America

BY JAY FRANKLIN

"Anyone who reads him will begin to understand what the 'remaking' of America has involved, and why the program of national defense should be measured not only in terms of planes, ships and guns, but also in terms of land, lives and resources." — *Ralph Thompson in the New York Times.*

"The book contains a great deal of information that would be worth having at any time, but at this particular moment is doubly worth while." — *New York Herald Tribune.*

"He leaves the reader with a high hope in his heart for the future of America." — *Sterling North in the Chicago Daily News.* $3.00

Just published

When it's the low-down they want on how the war came to the world, give them —

Ten Years

European diplomacy from 1930 to 1940. By DWIGHT E. LEE.

When it's excitement they're after, give them

Action at Sea

The saga of the *Sydney*. By GEORGE H. JOHNSON.

Just reissued

The Great Pacific War

By HECTOR C. BYWATER. A historic prophecy now being fulfilled. "The most current book of the week."— *Life Magazine.*

HOUGHTON MIFFLIN COMPANY • PUBLISHERS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

knew the late Mr. Thompson have been awaiting this his last book with interest. They will not be disappointed. In it the author has made good use of every known historical source, including the wealth of material on the State's legal—or illegal—aspects collected over many years by the late Matt Jones and known to few but scholars. The volume's prime value lies in the fact that here between two covers one can find what heretofore called for a whole shelf of books. Mr. Thompson's book, moreover, is an excellent piece of organization and writing, mellow and unhurried, with pauses here and there to consider farming methods, cooking, routes of travel and supply, even the early newspapers. Again, he puts the main narrative aside to judge the several possible motives for this or that political or military action. One chapter is devoted to estimates of the Vermont leaders and of their Tory (i.e. Yorker) opponents. One does not have to agree with all of these estimates, but they are carefully made and, I believe, on the whole very fair, and never dull. The last chapter in the volume deals with Vermont and Vermonters as the author knew them during a period of 70 years, and it is a shrewd and wholly charming essay on a particular kind of folks. The book is strictly a must for students, lay or academic, of the people who early in 1941 declared war on Germany.

Send GOOD books to
the Victory Book Campaign,
Saturday Review Family,
25 W. 45th Street, New York, N. Y.

WHAT'S HAPPENED TO TELEVISION?

(*Continued from page 4*)

someday it might turn and destroy them. Those who know television claim that it will bring more income to the picture industry than ever before, both by creating a wider need for the pictures themselves, and by using the theaters for specially "piped" programs that are not offered on the air for private pickup. But all the while this debate is raging, Mr. and Mrs. Public are being deprived of their promised television, if they only knew it. The only help, the only incentive the telecasters are getting from the movies is in the form of the few releases offered them by the smaller independent companies, much of it of small entertainment value.

Are the newspapers at fault?

Yes, here too is another knife in television's back. The Press has been living in mortal fear of its life ever since radio came into being, and this fear has increased a hundredfold since the advent of television. Most papers refuse to carry anymore than the sketchiest program listings, and it is a sin to mention the name of an advertiser when mentioning a radio show. Good healthy publicity about radio is infinitesmal, and serious program criticism, comparable to that of art, music, theater, movies, books, and other forms of entertainment is non-existent. Printer's unions have been lobbying for a prohibitive system of taxes which would hamstring the commercial function of radio, all because the press fears that these new mediums will someday, somehow replace them. They point with mounting horror to the death rate of small newspapers in the last twenty years without thinking to blame the growth of cities, the greater mobility of the average citizen, and the greater facility with which metropolitan papers are gotten to the remotest hamlet.

And what was true with radio is doubly true with television. Whatever publicity appears about this new invention is usually discouraging to the prospective set owner, and most publicity of any sort is sifted out of all but the dryest reports in the science and invention columns. This has an immediate effect on the progress of television, because a new development can only progress through a broad understanding and interest in the mind of the average layman, and the average citizen still trusts his newspaper completely.

FINALLY, what about the telecasters themselves?

Are they helping hold back television because they, too, fear it? Yes, they find themselves on a picket fence. On one side lies completely developed television, which will replace radio eventually. On the other stands radio, with its tremendous investment of money and experience. The telecasters, living inside the radio industry, would like to go back, but they dare not; they could go forward, but they are afraid.

Television *will* replace radiobroadcasting except in the most isolated sections of the country, and possibly in the portable field. Today 22 per cent of the U. S. population lies in an area which is served by television. A mere ninety-five stations could blanket the country, serving more than half the total population. It will be some time, of course, before those remaining stations can be built because of equipment shortages, but in the meantime, what about that 22 per cent? Why don't they own more sets than they do? The fact is that they have not been sold on television. And I do mean *sold* . . . either the sets or the service. The telecasters know that the newspapers are not going to do a public relations job for them, and yet there has not been any sign of a campaign through the medium of direct advertising, or the other promotional devices at their command. It is hard to find an excuse when one realizes that F-M, as new an invention as television, has been pushed ahead amazingly. But F-M is merely a better type of radio transmission, and although the development of F-M includes the scrapping of

Do you know the man who defended an American city 8 months?

PEOPLE remember Lee at Gettysburg and Grant at Appomattox. But how many know of the heroic defense of Vicksburg by a Northerner, John C. Pemberton, a West Pointer fighting for the Southern cause? For over eight months he held Vicksburg against Grant's overwhelming forces. This biography of a superb military leader who went down fighting, is, says Douglas Southall Freeman, "The fairest, as well as the fullest study of that tragedy from the viewpoint of the principal Confederate actor." Illustrations and Maps. $3.50. Just Published.

PEMBERTON

DEFENDER OF VICKSBURG

By J. C. Pemberton

THE UNIVERSITY OF NORTH CAROLINA PRESS · CHAPEL HILL, N. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

normal radio receivers, it does not include the scrapping of the entire radio station setup, as television would.

Why, then, do the radio companies indulge in television? If they don't want the industry to develop, as is so frequently charged, why do they have any television stations at all? They have the stations because they can't let them go. Even if they wanted to discontinue their operations for the duration of the war as a further slow-down step (a step which some of the operators would like to take), they dare not. The regulations state that unless an operator telecasts his required fifteen hours a week, his license will be withdrawn. Later on, when the infant finally breaks from the grasp of his self-appointed nurses, and blossoms forth as a profitable enterprise, these operators might not then be able to get new licenses, because, for purely technical reasons, only a few stations can operate in a given area, and new operators might pre-empt the field.

Yes, while television is a penned-up dragon to the movies and the press, and a Pandora's box to the government, it is strictly a hot potato to the radio industry. They've got it; they know it will pay off eventually, so they hold onto it, but in the meanwhile they're juggling it as best they can, hanging on by the skin of their status quo.

And who is the loser in this struggle to keep television down? Not television itself. Things like steam engines, the printing press, electricity, and television don't grow up, grow old, and die in a few short years. This development is after all only another link in the chain of man's knowledge which stretches back a good many thousand years, and will stretch on ahead. But you and I, we're different. We're mortal, and ten years makes a lot of difference to us.

IT is only the public who is hurt. It is well predicted that television will be one of the two or three most important post-war industries. Economically it will employ thousands of people who might otherwise suffer from the war-to-peace shiftover, and culturally it will serve us as no other medium of expression ever has, opening our lives to new and fruitful activities in the home, in business, in enjoyment, in money-making. Tests have shown that of all the senses, vision accounts for ninety per cent of all our learning, and the other four contribute a mere ten per cent when combined. Keeping back this means of sending sound *and* pictures through the air is hurting the public as much as keeping back vitamins or anesthesia would have hurt, had the medical profession, for some reasons of self-interest, decided to hold back new products or developments in its own field.

But forget the glowing future when we will all have an educational, cultural, and entertainment device in our homes ten times as effective as anything we have now. Consider today, with nothing more than those facilities already in operation. Television could be of inestimable help in the business of winning the war. Take Civilian Defense, for example. It is important to teach people to roll a simple bandage for emergencies. This can be taught in public meetings with one teacher spending half an hour with a group of ten people—the most people that could watch a person's hands roll and fold a small bit of cloth. How long it would take one teacher to teach all the people in New York City alone is a problem for the kind a person who likes to place things end to end. If a drive were started to take those unsold sets now available, and place them in strategic halls and meeting places, as the American Television Society advocates in a plan submitted to the Defense Communications Board, the total number of persons who could watch the hands and fingers of one teacher would not be ten, but nearly half a million, when we realize that more than a hundred people can view television on a standard set—if the room is sufficiently large—without any eyestrain.

This graphic means of public instruction, as the Society points out, could be utilized to teach the conservation of fuel, of food, of clothing, of any number of materials affecting civilian life, a project which the newspapers and radio have attempted, but not successfully. And consider the army and navy training programs. With sets in barracks and camp meeting halls, whole regiments could be taught intricate gunnery manipulations practically simultaneously.

Those are only two of the vast uses to which the existing facilities of television could be turned, not in ten years, not a year from now, but today. And why haven't they? Because the people, the public, the men and women know nothing of those facilities, those possibilities. This because of the fog thrown over television by its enemies, some of whom understand it and fear it, some of whom do not understand it, but fear it just as much.

That's what happened to television after its brief flurry a year ago. The powerful interests in the press, the movies, and the radio put it as far back on the shelf as they could because they saw in it a threat to their status quo. They shelved it because the public was beginning to get interested in it, and they knew that whatever the American public interests itself in, it usually gets.

IMAGINE! For only $5 you can hang an ORIGINAL by a Famous American Artist in your own home!

SIGNED ETCHINGS and LITHOGRAPHS by Grant Wood, Thomas Benton and 65 other great artists only $5 each!

SEND FOR FREE 64-PAGE CATALOGUE

NOW, in your very own home, you can enjoy the same calibre original works of art—etchings and lithographs created by famous American artists, and bearing their personally-signed signatures—that you have long admired at the Metropolitan Museum and other noted collections! And the price is incredibly-low—only $5 each for originals normally priced from $18 to $36 each.

THESE NOTED ARTISTS
George Biddle
Gordon Grant
Doris Lee
Aaron Bohrod
Peggy Bacon
Ernest Fiene
Albert Sterner
Adolf Dehn
Alexander Brook
William Gropper
George Grosz
... AND MANY OTHERS
See Free Catalogue

This remarkable opportunity to bring rare distinction to your home (or office) is possible only because America's greatest artists . . . Thomas Benton, John Steuart Curry, Luigi Lucioni and many others . . . are participating in this unique nation-wide art program. Thus *every* person can now enjoy the thrilling experience of actually owning living original art.

Send for FREE Illustrated Catalogue

At this low price, these limited-edition Signed Originals, many of which are prize-winners, naturally won't last long. So, to avoid disappointment, we urge you to send *now* for your *free* copy of the 64-page catalogue from which you may order direct. Over 140 subjects are illustrated, size of each is given as well as names and biographies of all artists, etc. *Full refund if not completely satisfied.* Enclose 10c in stamps for postage and handling. Address:

ASSOCIATED AMERICAN ARTISTS
Studio 232, 711 Fifth Avenue
New York, N. Y.

Associated American Artists
Studio 232, 711 Fifth Avenue
New York, N. Y.

Please mail me your FREE, 64-page Catalogue, illustrating all Signed, Original Etchings and Lithographs available, explaining reasons for this American Artists' Program; giving artists biographies and prizes won, etc. I enclose 10c in stamps for handling and postage.

Name.....

Address.....

City.....*State*.....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

READING LIST

(*Continued from page 12*)

Autobiography of a sensitive mind.

Epic of America. James Truslow Adams. 1931. Blue Ribbon. $1.00.
A popular history of the United States.

The Federalist. Alexander Hamilton, James Madison, and John Jay. Modern Library. 95¢
The papers largely responsible for the adoption of our constitution.

The Flowering of New England. Van Wyck Brooks. 1936. Modern Library Giant. $1.25.
Literary history from 1815 to 1865.

The Growth of the American Republic. Samuel E. Morison and Henry S. Commager. 1939. Oxford. 2 vols. $8.50.
A general survey of United States history.

Heritage of America. Allan Nevins, Henry Steele Commager, ed. 1930. Little, Brown. $4.00.
First-hand narratives of American life, from the days of Leif Ericson to the present.

History of the American Frontier, 1763-1893. Frederic L. Paxson. 1924. Houghton Mifflin. $5.00.
Account of the "pushing back of the seaboard frontier from sea to shining sea."

Holmes-Pollock Letters. Mark DeWolfe Howe, ed. 1941. Harvard. 2 vols. $7.50.
Letters of Justice Oliver Wendell Holmes and Sir Frederick Pollock; in a sense the intellectual history of the period from the 1870's to our own time.

Jefferson and Hamilton: the Struggle for Democracy in America. Claude G. Bowers. 1925. Houghton Mifflin. $3.75.
Portraying the battle between different schools of thought.

John Brown's Body. Stephen Vincent Benét. 1928. Farrar & Rinehart. $2.50.
Long narrative poem of the Civil War, told from the angle of the people.

The Life of Andrew Jackson. Marquis James. 1937. Bobbs-Merrill. $5.00.
Frontiersman, soldier, president.

The Life of John Marshall. Albert J. Beveridge. 1919. Houghton Mifflin. 2 vols. $10.00.
Soldier, diplomat, and jurist.

The Life and Writings of Abraham Lincoln. Philip Van Doren Stern, ed. 1940. Modern Library, $1.45.
Largest one-volume edition of his writings, with full notes and biographical introduction.

Main Currents in American Thought. Vernon Parrington. 1927-1930. Harcourt, Brace. $3.45.
A history of American thought and literature.

The Making of the Constitution. Charles Warren. 1928. Little, Brown. $3.75.
The Constitutional Convention day by day, tracing the progress of each important clause.

The March of Democracy. James Truslow Adams. *The Rise of the Union,* Vol. I; *From Civil War to World Power,* Vol. II. 1932-33. Scribner. $3.50 each.
Combining political chronicling with narrative history, stressing manners and the arts.

March of the Iron Men. Roger Burlingame. 1938. Scribner. $3.75.
The influence of inventions and technology on our democratic institutions, through 1865.

Engines of Democracy. Roger Burlingame. 1940. Scribner. $3.75.
Continuing *March of the Iron Men.*

New England Indian Summer, 1865-1915. Van Wyck Brooks. 1940. Dutton. $3.00.
Continuing *The Flowering of New England.*

Only Yesterday. Frederick Lewis Allen. 1931. Blue Ribbon. $1.00.
American chronicle recording the fads and follies of the 1920's, and underlying trends in national life and thought.

The People's Choice. Herbert Agar. 1939. Houghton Mifflin. $1.65.
From Washington to Harding.

The President: Office and Powers. Edward S. Corwin. 1940. N. Y. Univ. $5.00.
Comprehensive treatment of the American Presidency.

R. E. Lee: A Biography. Douglas Freeman. 1934-35. Scribner. 4 vols. $3.75 each.
The leader of the Confederate Army.

Reveille in Washington. Margaret Leech. 1941. Harper. $3.50.
Portrait of the life and people of the Capital during the Civil War years.

The Rise of American Civilization. Charles A. and Mary R. Beard. 1930. Macmillan. $3.75.
Social, economic, and political history and interpretation.

The Secret History of the American Revolution. Carl Van Doren. 1941. Viking. $3.75.
The story of the bribery and treason which affected the course of the war for independence.

Selected Writings of Ralph Waldo Emerson. Modern Library. 95¢.
Teacher and philosopher who influeneced the American mind in the nineteenth century.

Since Yesterday. Frederick Lewis Allen. 1940. Harper. $3.00.
The 1930's.

Specimen Days, Democratic Vistas, and Other Prose. Walt Whitman. Louise Pound, ed. Odyssey. $1.00.
On "the pride and dignity of the common people, the life-blood of democracy."

Theodore Roosevelt. Henry F. Pringle. 1931. Harcourt, Brace. $2.49.
Stalwart advocate of the "new nationalism."

IT was one of the mighty events of history when Chiang Kai-shek flew to Calcutta to confer with the leaders of India.

The March ASIA Magazine went to press a week before Chiang Kai-shek's flight. The three leading articles in this issue are:

THE CHINESE—LEADERS OF ASIA **by Vincent Sheean**
UNION NOW WITH INDIA **by Lin Yutang**
TINDER FOR TOMORROW **by Pearl S. Buck**

[Pearl Buck's article, on the relationships with the Asiatic peoples in this war, delivered in part as a speech at the Book and Author Luncheon in New York, February 10, was hailed there as of the highest importance.]

ASIA is edited ahead of the news

OUT FEBRUARY 20th ***AT ALL NEWSSTANDS 35c***

ASIA Magazine, 40 East 49th Street, New York City

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Thoreau. Henry Seidel Canby. 1939. Houghton Mifflin. $3.75.
Philosopher, naturalist, individualist.

Tom Paine. John Dos Passos, ed. 1940. Longmans. $1.25.
Writings of and commentary on the man who had a great influence on American thinking in the days of the Revolution.

We Hold These Truths. Stuart Gerry Brown, ed. 1941. Harper. $1.50.
Documents of American history, tracing the growth of the American ideal.

We Who Built America. C. F. Wittke. 1939. Prentice-Hall. $5.00.
The part the immigrant has played in American life.

Woodrow Wilson. David Loth. 1941. Lippincott. $3.00.
A study of the first World War president and the principles he fought for.

The World We Live in

America. David Cushman Coyle. 1941. National Home Library Foundation. 25¢.
Interpreting America's answer to the world-wide challenge to democracy.

America in Midpassage. Charles A. and Mary R. Beard. 1939. Macmillan. $3.50.
Continuing *The Rise of American Civilization.*

The American Government. Frederic J. Haskin. 1941. Harper. $3.00.
A guide to the structure and workings of our democratic state.

Berlin Diary. William L. Shirer. 1941. Knopf. $3.00.
Germany, 1934-1941, as seen by an American correspondent.

Blood, Sweat, and Tears. Winston Churchill. 1941. Putnam. $3.00.
The Prime Minister's speeches, 1938-41.

Calling America. Raymond Gram Swing, ed. 1939. Harper. $1.00.
Symposium from the *Survey Graphic* with contributions from well-known writers, on the challenge to democracy here.

The Coming Victory of Democracy. Thomas Mann. 1938. Knopf. $1.00.
A statement of faith and an indictment of fascism.

Democracy and Education. John Dewey. 1914. Macmillan. $2.50.
Dewey's philosophy of education and social theory.

Democracy Is Different. Carl F. Wittke, G. A. Borgese. C. J. Friedrich, E. H. Willkins, et al. 1941. Harper. $2.50.
Democracy contrasted with communism, fascism, and Nazism, in a series of lectures by well-known scholars.

Democracy's Challenge to Education. Beulah Amidon, ed. 1940. Farrar & Rinehart. $1.50.
Symposium from *Survey Graphic* examining major issues and purposes of education.

Democracy Works. Arthur Garfield Hays. 1939. Random. $3.00.
Democracy and the liberty of the individual.

Dictatorship in the Modern World. Guy Stanton Ford, ed. 1939. Univ. Minn. $3.50.
On the sources and strategies of modern dictatorships.

The Face of a Nation. Thomas Wolfe. 1939. Scribner. $2.75.
Poetic passages from Wolfe's novels and short stories.

The Fight for the Pacific. Mark J. Gayn. 1941. Morrow. $3.00.
Describing the road to war.

Freedom and Culture. John Dewey. 1939. Putnam. $2.00.
A study of the bases of true democratic culture.

Freedom: Its Meaning. Ruth N. Anshen, ed. 1940. Harcourt, Brace. $4.00.
Essays by distinguished modern thinkers.

Free Speech in the United States. Zechariah Chafee, Jr. 1941. Harvard. $4.00.
An account of events and decisions of the last twenty-five years affecting freedom of speech.

From Many Lands. Louis Adamic. 1940. Harper. $3.50.
Stories of American immigrants, their problems, aspirations, and contribution to our culture.

Good Neighbors. Hubert Herring. 1941. Yale. $3.00.
A study of the social and political aspects of the South American republics, and our relations with them.

An Inquiry into the Principles of the Good Society. Walter Lippmann. 1937. Little, Brown. $3.00.
Analyzing the problems of the modern social structure and arguing against collectivism.

Inside Asia. John Gunther. 1940. Harper. $3.50.
A journalist's study of the Far East, its leaders and conflicts.

Inside Europe. John Gunther. 1940. Harper. $3.50.
The personalities and events in the drama which led to war.

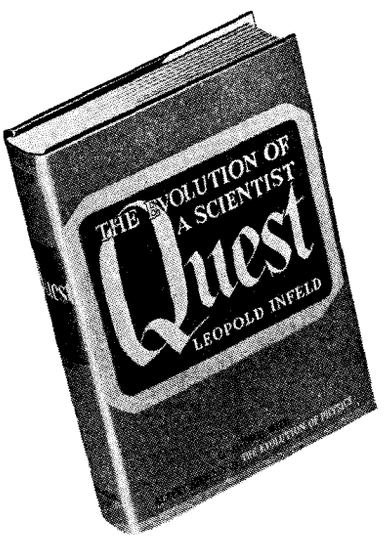
The Last Best Hope of Earth. Harry Scherman. 1941. Random. 75¢.
The underlying issues of the war and the unified world society which must be our aim.

The Living Tradition. Simeon Strunsky. 1939. Doubleday, Doran. $3.50.
Emphasizing the individualist strain in American thinking and action.

Middletown. Robert S. and Helen Lynd. 1929. Harcourt, Brace. $1.89.
All the cross-currents of life in a representative mid-western community.

Middletown in Transition. Robert S. and Helen Lynd. 1937. Harcourt, Brace. $5.00.
A detailed report on what had hap-

WINNER OF THIS YEAR'S ANISFIELD AWARD



LEOPOLD INFELD was born in the Cracow ghetto, but grew up to explore the free realms of pure science, to lecture at the great Polish universities in company with famous physicists —many who sought his mind with respect, only to deny him because he was a Jew. He knew frustration, humiliation and deep personal tragedy, until despairing and broken, he found sanctuary at last in his work. His is the thrilling story of a great scientist and a brave human being—a rich life lived in the world of the mind and the world of the heart.

Now Mr. Infeld's life story has been awarded the Anisfield Prize for the best book concerned with racial problems in the field of creative literature . . . a splendid tribute to the tremendous interest this book holds for all who read it.

QUEST:
The Evolution of a Scientist
by Leopold Infeld
Co-author with ALBERT EINSTEIN of THE EVOLUTION OF PHYSICS
$3.00 • DOUBLEDAY, DORAN

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

pened in Middletown culturally, economically, politically, in the eventful years since the first study was made.

Mission to Moscow. Joseph E. Davies. 1941. Simon & Schuster. $3.00.
An American Ambassador's report on the Soviet Union.

Modern Democracy. Carl L. Becker. 1941. Yale. $2.00.
Essential ingredients of a democratic society, presented by an eminent historian.

The Moral Basis of Democracy. Eleanor Roosevelt. 1940. Howell, Soskin. $1.50.
The spiritual basis of democratic traditions and practice.

New Adventures in Democracy. Ordway Tead. 1939. McGraw-Hill. $2.00.
Practical applications in the fields of education, industry, and public service.

The New Democracy and the New Despotism. Charles E. Merriam. 1939. McGraw-Hill. $3.00.
On adapting democracy to modern world conditions, expressing faith in its vigor and flexibility.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 412)

JOSEPH E. DAVIES:
MISSION TO MOSCOW

The communistic ideal of Soviet Russia is that the state may evaporate and be no longer necessary as man advances into a perfect brotherhood. The Nazi ideal, however, is just the opposite—that the state is the supreme end of all.

New Liberties for Old. Carl L. Becker. 1941. Yale. $2.00.
Essays on the problems facing democracy today.

Of Human Freedom. Jacques Barzun. 1939. Little, Brown. $2.50.
The relation of the democratic spirit to the arts and sciences.

Our Free Minds. H. A. Overstreet. 1941. Norton. $2.00.
Urging new attitudes to achieve social and economic reform and equality of opportunity.

Pattern of Conquest. Joseph C. Harsch. 1941. Doubleday, Doran. $2.50.
A Berlin correspondent's appraisal of Germany's strength and weaknesses.

The Politics of Democracy. Pendleton Herring. 1940. Norton. $3.75.
Our party system in action.

Power. Bertrand Russell. 1938. Norton. $3.00.
The role of power in the affairs of men and nations with an analysis of means of "taming power," to make democracy endure.

Prepare for Peace. Henry M. Wriston. 1941. Harper. $2.50.
Urging that the time to prepare for peace is now, through a realistic appraisal of the measures necessary to achieve and maintain it.

The Promises Men Live By. Harry Scherman. 1938. Random. $3.00.
An analysis of the responsibilities of government and man's own part in fulfilling them.

The Prospects of American Democracy. George S. Counts. 1938. John Day. $3.00.
A discussion of the American democracy, its weaknesses and strength.

The Public Papers and Addresses of Franklin D. Roosevelt. 1938. Random. 5 vols. $15.00.
From 1928-1936. Writing that made history.

The Public Papers and Addresses of Franklin D. Roosevelt. 1941. Macmillan. 4 vols. $30.00.
Covering the President's second term.

Race: Science and Politics. Ruth Benedict. Modern Age. 1940. $2.50.
An anthropologist's analysis of race theories, upholding the democratic belief in equality.

Shall Not Perish from the Earth. Ralph Barton Perry. 1940. Vanguard. $1.50.
A philosophical approach to the current challenge to the principles of democracy.

South American Primer. Katherine Rodell. 1939. Reynal. $1.75.
A brief guide to South America, past and present.

The Spoil of Europe. Thomas Reveille. 1941. Norton. $2.75.
Explaining the Nazi strategy and technique in political and economic conquest.

The Strategy of Terror. Edmond Taylor. 1940. Houghton Mifflin. $2.50.
Analyzing Nazi techniques in morale destruction.

This Age of Fable. Gustav Stolper. 1942. Reynal & Hitchcock. $3.00.
Critique of economic and political assumptions in recent years.

A Time to Speak. Archibald MacLeish. 1940. Houghton Mifflin. $2.75.
Essays by the distinguished poet who is now Librarian of Congress, on literature, politics, and democracy.

Versailles Twenty Years After. Paul Birdsall. 1941. Reynal & Hitchcock. $3.00.
Re-appraisal of the forces which shaped the Peace Treaty.

What Is Democracy? Charles E. Merriam. Univ. Chicago. 1941. $1.00.
An analysis of the merits and tenacity of the democratic idea.

What "Mein Kampf" Means to America. Francis Hackett. 1941. Reynal & Hitchcock. $2.00.
An examination of the "handbook of lawlessness."

Which Way America? Communism—Fascism—Democracy. Lyman Bryson. Macmillan. 60¢ (paper 25c).
Defining these rival systems in terms of the average man's life.

Why Europe Fights. Walter Millis. 1940. Morrow. $2.50.
Survey of the forces that brought on World War II.

You Can't Do Business with Hitler. Douglas Miller. 1941. Pocket Books. 25¢
An American commercial attaché, long resident in Germany, reporting on the Nazi system and its aims.

Reprints of this list may be secured for a nominal fee from the Council For Democracy, 285 Madison Avenue.

THE LITERARY PULSE . . .

Next Week:
"ADMIRAL OF THE OCEAN SEA"
By Samuel Eliot Morison
Reviewed by Leonardo Olschki

THE SATURDAY REVIEW of LITERATURE
25 West 45th Street, New York City

Please enter my subscription and send me a bill for:

☐ 1 YEAR—$4.00 ☐ 2 YEARS—$7.00

$1 Additional for Pan America or Abroad.

NAME_____

ADDRESS_____

_____

BUY DEFENSE BONDS AND STAMPS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRADE WINDS

A PICTURESQUE figure in the world of books, H. S. Nichols, died in a New York hospital a short time ago, at the age of seventy-seven. Nichols was born in Leicester, England, where he was apprenticed to a second-hand bookseller. As a youth he moved to London, there learned printing, and eventually began to work for a firm of "oriental and classical" printers. Through this connection he made the acquaintance of Sir Richard Burton, whose translation of "The Arabian Nights" was printed by his firm, Leonard Smithers, Edward Heron-Allen, Arthur Machen, and other scholars. About 1890 Nichols established a luxurious bookshop in Piccadilly, where he sold the books printed and published for his clients as well as independent ventures of his own. His business flourished beyond his expectations and he became a leading and familiar figure in the London book world. A few years later, at the height of his success and notoriety, he got into trouble with Scotland Yard for publishing a translation of one of Flaubert's novels. He was arrested and released on bail but he fled to Paris rather than stand trial, and his business was taken over by lawyers and creditors. About 1906 he left Paris and came to New York where he embarked on a printing and publishing career. Later he opened a rare book shop on Fifth Avenue, opposite the old Waldorf-Astoria, afterwards moving to Fifty-Seventh Street. It was one of these shops which Christopher Morley described in "Pipe-fulls."

★ ★

☞On the twentieth of this month Colonel Charles Erskine Scott Wood will reach the age of four score and ten. The old Indian fighter and noted author has lived a life rich in literary achievements and memorable for many fights for human rights and freedom. Despite his great age, Colonel Wood is briskly at work on his autobiography.

★ ★

☞The revised edition of "The Literary Market Place" has just come off the press of the R. R. Bowker & Company, publishers of *The Publishers' Weekly*. This is a complete listing of publishing firms and literary markets, conveniently classified for reference.

★ ★

☞Book Babble: "Shakespeare in Harlem" is the first book of poetry by Langston Hughes in ten years. . . . The Women's National Book Association will hold their silver anniversary dinner March 20. . . . Dawn Powell is to do the book reviewing for *Mademoiselle*. . . .

★ ★

☞Lippincott, founded shortly after the Revolutionary War, has the distinction of being the oldest publishing house in the country. Its list of titles published during these many years is perhaps one of the best histories of America's social, economic, and cultural growth.

★ ★

☞Submarine attacks close to our shores highlight the heroism of the seamen who risk their lives on cargo carriers, braving the enemy no less than members of the armed forces. Such heroism as theirs is too often unsung; but the feelings, and some of the experiences they go through in keeping the life lines open are voiced by one of their mates, the British seaman whose little book, "My Name Is Frank," is the first record to come from the merchant service during the war. Frank Laskier lost a leg when his ship—an oil tanker—was torpedoed in the South Atlantic; he survived a dive bombing attack at sea. He relates the story of a man who was 43 days in an open boat, and well expresses the spirit that unites all seamen when he says, "We keep sailing." To lovers of sea sagas, "My Name Is Frank" is perhaps the nearest approach to Joseph Conrad's magnificent story, "Youth," and thus belongs on the shelf of every armchair and real navigator.

LOUIS GREENFIELD.

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
DEAD CENTER *Mary Collins* (Scribner's: $2.)	Messy hammer and wrench murders in San Francisco cleaned up by the screwball sweetheart of all whodunits—a dilettante writer-heiress.	Poor artists and writers even more emotionally upset by a promiscuous radical. Interest-holding, amusing, and very well written.	Satisfying
DEATH IS MY NAME *Susan Wells* (Scribner's: $2.)	Intrepid redheaded yachtswoman at Coronado exposes killer of blackmailing burlesque dame and inoffensive psychiatrist, whose nitrous oxided corpse wouldn't stay put.	Shifting viewpoints of uninteresting collection of people further muddles an involved plot.	On the short side
THE CRIMSON THREAD *Lilian Lauferty* (Simon & Schuster: $2.)	Murders of young philanderer, little girl, and servant at Long Island estate enmesh bucolic cop in tough tangle.	Characterizations excellent—especially those of clever radio personalities—plenty of emoting and rough hewn but enjoyable detective.	Good
EPITAPH FOR LYDIA *Virginia Rath* (Crime Club: $2.)	Cal. gal with bankroll and liking for wild rides found shot by Mike Dundas, stylist sleuth.	Dundas and saturnine police officer hunt in pairs and turn up 1 murderer, several choice intrigues, and a love match.	Engaging

★ by the author of "The Fog Comes"

Dead Center

the new mystery novel

by MARY COLLINS

The high spirited, exciting, slightly mad, and completely entertaining story of a young San Francisco writer who turned "lady detective" to help the unappreciative police in their search for the hammer slayer of two quarrelsome artists. A first class baffler packed with thrills and chuckles. $2.00

at your bookstore SCRIBNERS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

It's as easy as this!

At New York's Grand Central Terminal just toss your bag to a porter and say "Hotel Roosevelt" . . . He'll escort you through our private passageway, direct to the Roosevelt lobby . . . Time-saving convenience and complete comfort . . . Satisfying meals . . . Attractive rooms with bath from $4.50.

HOTEL ROOSEVELT

BERNAM G. HINES, *Managing Director*

MADISON AVENUE AT 45th ST., NEW YORK

Direct Entrance from Grand Central Terminal

CLASSIFIED

ADVERTISING RATES for this Department are: For twenty-six insertions, 7c a word; for thirteen insertions, 8c a word; for six insertions, 9c a word; fewer insertions, 10c a word. Forms close Friday, eight days before publication date. The Saturday Review of Literature, 25 West 45th Street, New York City.

BACK NUMBERS

BACK NUMBER MAGAZINE SPECIALISTS. Established 1889. Abraham's Magazine Service, 56 East 13th St., N. Y.

FIRST EDITIONS

FIRST EDITIONS. Rare Books. Old Books. New Books. Catalogues on request. Alfred F. Goldsmith, 42 Lexington Ave., N. Y.

FRENCH

FRENCH BOOK COMPANY, 556 Madison Avenue, New York's only French Bookshop where French Books are sold exclusively. Mailorder catalogue, 20c.

BOOKPLATES

ROCKWELL KENT designs. Samples 10c. Greenland Press, 711 Penn Avenue, Pittsburgh, Pennsylvania.

FREE CATALOG. Several hundred beautiful designs. Bookplaters, Yellow Springs, Ohio.

RARE BOOKS

ENGLISH LITERATURE, 1500 to 1900. Over 2,000 choice books; many rarities; reasonably priced. A CATALOGUE YOU'LL WANT TO KEEP. Free on request. Argosy Book Stores, 114 East 59th Street, New York, N. Y.

BOOKS-BY-MAIL

ANY BOOK supplied at lowest advertised price. We prepay cash orders. All books quoted. Bargain list free. LITERARY MART, 1650 Broadway, New York.

CLASSIFIED

OUT-OF-PRINT

OUT-OF-PRINT AND HARD-TO-FIND books searched for and quickly supplied at low prices. No charge or obligation for service. All subjects and in all languages. Genealogies, family and town histories. First editions supplied. Incomplete sets completed. Magazine back numbers supplied. AMERICAN LIBRARY SERVICE. Dept. No. 400, 117 West 48th Street, New York, Telephone BRyant 9-5214.

OUT-OF-PRINT books promptly supplied. National Bibliophile Service, 321 Fifth Avenue, New York.

NEW AND SECOND HAND BOOKS, in or out of print. IF IT'S A BOOK WE MAY HAVE IT. MENDOZA'S, 15 Ann St. OLDEST OLD BOOK SHOP IN NEW YORK.

LITERARY SERVICES

MATHILDE WEIL, Literary Agent. Books, short stories, articles and verse criticized and marketed. Editing and typing. 535 Geary Street, San Francisco.

CATHERINE WILSON—RESEARCH SERVICE. Manuscripts typed—corrected. References. 152½ South Clark Drive, Los Angeles, California.

LAURENCE ROBERTS, Literary Agent. Stories, novels, articles, books marketed, criticized, revised. Our writers sell, 47 West 42nd Street, New York.

DAVID DAVIDSON, Literary Agent, Plays, novels, non-fiction books, London, Hollywood, Rio de Janeiro, 475 Fifth Avenue, New York. MUrray Hill 3-6657.

RUTH KIENE—EXPERT MANUSCRIPT TYPING and editing. Research and general secretarial services. 3,000 Dalton Avenue, Los Angeles, California.

MARY DOUGLAS, LITERARY ADVISER. Criticism, revision, ghost writing. Stories, novels, articles, theses, books. Wide experience, 610 West 114th Street, New York.

ROVING SECRETARY will drive to your door. Extensive publishing experience, indexing, manuscript typing, stenography, editorial advice. Winifred Clark, 143-16 Sanford Avenue. FLushing 9-2216.

MANUSCRIPTS TYPED. Exacting scripts: technical, literary, play, etc. Mary Watson, 23 Barrow. CHelsea 2-5426.

PERSONALS

ADVERTISEMENTS will be accepted in this column for things wanted or unwanted; personal services to let or required; literary or publishing offers not easily classified elsewhere; miscellaneous items appealing to a select and intelligent clientèle; jobs wanted, houses or camps for rent, tutoring, traveling companions, ideas for sale; communications of a decorous nature, expressions of opinion (limited to fifty lines). All advertisements must be consonant with the purpose and character of The Saturday Review. Ads of a strictly personal nature are limited to an exchange of correspondence, thus also enabling an exchange of reference. Rates: 10 cents per word including signature. Count two additional words for Box and Number. Payment in full must be received ten days in advance of publication. Address Personal Dept., Saturday Review, 25 West 45th Street, New York City.

AN ISOLATED TEACHER finds much enjoyment in correspondence. Box 774-E.

CHARACTER AND POTENTIALITIES of children and adolescents thoroughly analyzed from handwriting. Expert advice on personal, educational and vocational problems. Alfred Reiss, Ph.D. 4410 Broadway, New York.

GENTLEMAN, 35, College graduate, personable, wishes congenial chap as room mate; preferably of the arts or advertising, possessing wide or interesting social contacts. Please write. Suite 1628, 50 Central Park South, New York.

YOUNG MAN desires correspondence with witty Jewess with literary bent. Box 771-E.

FEMALE who enjoys the theatre, music, travelling, and the outdoors would like to hear from gentleman with mutual interests. Box 773-E.

PERSONALS

LIVELY JEWISH GIRL, Phi Beta, teacher, writer, invites letters. Box 770-E.

"GREEN SHADOWS INN," Lyme, Connecticut. Open all year.

YOUR HANDWRITING may not "reveal all," but does offer valuable clues to self-knowledge, harmonious relationships. Send specimen and dollar for your Self-Survey. Marjorie Cooper. Box 28-AD.

NEW YORK IS BRIMFUL of chic little bargains that burst at the seams the third wearing, says Mr. Hillis. Well, for the quality kind, at prices that won't stagger you (dresses, coats, suits) see Miss Goodman at 474 Seventh Avenue (36 Street) LAckawanna 4-4013.

GENTLEMAN OF EDUCATION and refinement invites correspondence with similarly qualified ladies. Box 769-E.

PARENTS AND OTHERS with a school problem will find the "School & Colleges" Section of the current issue of Harpers Magazine a real help. Our School Bureau will gladly aid you to locate that school or college you seek. Address School Bureau, Harpers Magazine, 49 E. 33rd St., New York City.

TAX RETURNS prepared, accounting records written up. Box AT.

TO BANISH ENNUI lady teacher, social science, would exchange letters with mature Catholic gentleman who is bookish, fireside-ish. Box 776-E.

AS YOU ARE, so you write. Detailed handwriting analysis. $1.00. Elsie Briggs, Box 755-E.

NEW YORK BOUND? Nor sound of Juggernaut nor flickering electric day, to trouble your slumber at this hostelry. Literary people will appreciate the quiet, pleasant and convenient location of the Hotel Standish Hall in New York City. It is just off Central Park West, and it faces the Hayden Planetarium and the American Museum of Natural History. Direct transportation to the New York Public Library. The Metropolitan Museum of Art is just across the Park. Flexible accommodations. One room, $62.50 per month, for a year. Two rooms, $100 per month. Furnished suites —parlor, bedroom, bath and pantry or kitchenette—from $125 to $150 a month. Kitchenettes have breakfast nooks, refrigerators and gas stoves for those who wish to practice their local cookery in New York. But there is a spacious dining room. Please identify yourself as an SRL reader when writing to Mr. Walter J. Weaver, resident manager, for reservations. Hotel Standish Hall, 45 W. 81st St., New York City.

AGREEABLE, capable well-born woman offers her services as companion. Salary unnecessary. Box 775-E.

"Surely the most valuable hunting-ground that ever was given to a student of the unusual!"*

—Sherlock Holmes

**The PERSONAL* advertisements in the London papers [and the SRL, too.]*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Crostics Club

THE initial response to our invitation has been so cordial that our problem will be one not of material but of space.

Steven T. Byington, Ballard Vale, Mass., contributor of the following comment, came to my rescue years ago titling a quotation by Arthur Hugh Clough as from his "Dipsychus" and not from the first line by which most of his poems are listed. Says Mr. Byinton:

"When you want the real low-down on an English word, it always pays to look in the big Oxford Dictionary, not for the sake of its dicta, which are sometimes no better than those of others, but for its evidence, from which you can draw your own conclusions.

"The Double-Crostics having stirred up the question of the verb 'scamander,' I found by the Oxford that it comes into our language from illiterate usage. 'Skimaunder' or 'scamander' was at first reported as Yorkshire dialect or as slang, but has since begun to be used in British popular literature, for instance in Mortimer Collins's novels. Hence it is probably not derived from the name of the classic river; on the contrary, the precise coincidence in form with that name may probably be a corruption of the vernacular word by literate people. It is not a close synonym of 'meander.' What meanders is probably a stream or its analogue, for instance a road, which takes a winding course toward a destination (though, I admit, the 'neat rivulet of text meandering through a meadow of margin' has no destination; still, it has a geometrical direction). If a person is said to meander, the expression is frankly figurative, and usually he, too, is headed for a destination. (The Oxford suggests that the application of 'meander' to a person may come from 'maunder'; it might as well have said this of the etymology of 'skimaunder.') A stream does not scamander; a person scamanders, and when he does he is roving regardless of destination or direction."

These speak for themselves:

We vote for a column of your stuff every week.

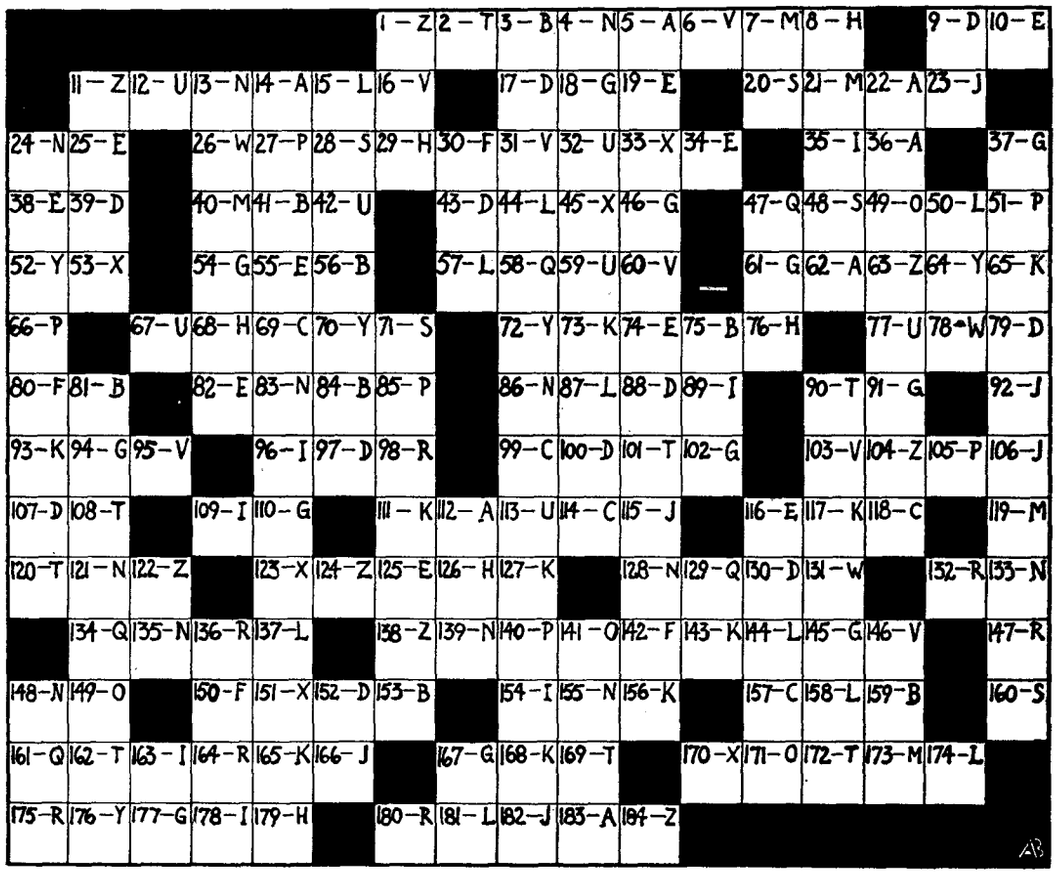
Staff—Adrian, Mich.,
Public Library.

I almost got into the Scamander-Meander controversy myself, but I can't write poems.

Luna Converse,
Woodstock, Vermont.

Ed.: Speak up, anyway! We are not particular as to form.

E. S. K.



DOUBLE-CROSTICS: No. 413 *By* ELIZABETH S. KINGSLEY

DIRECTIONS

To solve this puzzle you must guess twenty-six words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1938 edition).

The solution of last week's *Double Crostic* will be found on page 20 of this issue.

DEFINITIONS

A. Ferocious or ravenous.

B. Generally serviceable (comp.)

C. Unpretending; humble.

D. Any European (Anglo-India).

E. An anonymous novel satirizing J. F. Cooper with *The:* 1842).

F. Poet Laureate (1715).

G. An allegorical name for Ireland *(The Poor Old Woman).*

H. A follower of Wycliffe in the 14th and 15th centuries.

I. A pretender to inspiration.

J. A little lump.

K. To attach 2 locomotives to the front of a train for more power (comp.)

L. Song by S. Foster, popular with other words during Gold-Rush.

M. Author of the melodrama *The Courier of Lyons.*

N. An assurance of truth or fidelity (colloq.; 2 wds.)

O. To bring forth young, as a goat or a sheep.

P. Traitorous nephew of King Arthur.

Q. The South wind (Gr. myth.)

R. On deck in the commanding position (colloq.)

S. In a peculiar manner.

T. Characterized by tremulous excitement, like birds.

U. To soften, calm, appease.

V. An agreement based on conventions or declarations.

W. The House of a plot hatched to kill Chas. II and James, Duke of York (1683).

X. Celebrated French painter (1781-1867).

Y. Secretary of the Treasury during the Civil War.

Z. Natural or acquired capacity or ability.

WORDS

A.	22	62	142	36	14	183	5					
B.	41	153	75	159	84	3	81	56				
C.	99	114	157	69	118							
D.	17	9	107	39	88	43	100	152	130	79	97	
E.	19	10	82	125	55	34	38	74	116	25		
F.	80	142	150	30								
G.	102	18	54	46	94	177	110	61	91	145	167	37
H.	126	121	179	76	68	8	29					
I.	154	89	35	178	109	163	96					
J.	23	106	115	182	92	166						
K.	165	93	143	111	127	65	73	168	117	156		
L.	15	44	57	137	174	158	144	50	181	87		
M.	119	7	21	40	173							
N.	135	128	155	133	139	13	83	24	4	148	86	
O.	149	49	171	141								
P.	85	140	51	105	27	66						
Q.	129	58	134	161	47							
R.	147	136	180	175	164	132	98					
S.	160	20	28	48	71							
T.	2	90	101	120	172	162	108	169				
U.	67	113	12	77	32	59	42					
V.	146	16	60	95	31	6	103					
W.	26	131	78									
X.	151	33	170	53	45	123						
Y.	64	176	70	72	52							
Z.	11	138	122	63	124	104	1	184				

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A brilliant literary debut—the dramatic story of an angry man and a consuming hatred.

SPENCE LOVELL, in the purest Biblical sense, is possessed of the devil. His sulphurous career, seen through the eyes of his young son, is big and moving and taut with drama. Robert Ramsey's first novel has been read and praised by Marie Sandoz and Eric Knight, who found in it "a tremendous sense of drama . . . strong, exciting reading." Like Caldwell, Faulkner, and Elizabeth Madox Roberts, to whom he will be compared, Ramsey uses regional material for a universal theme. $2.50

by ROBERT RAMSEY

FIRE IN SUMMER

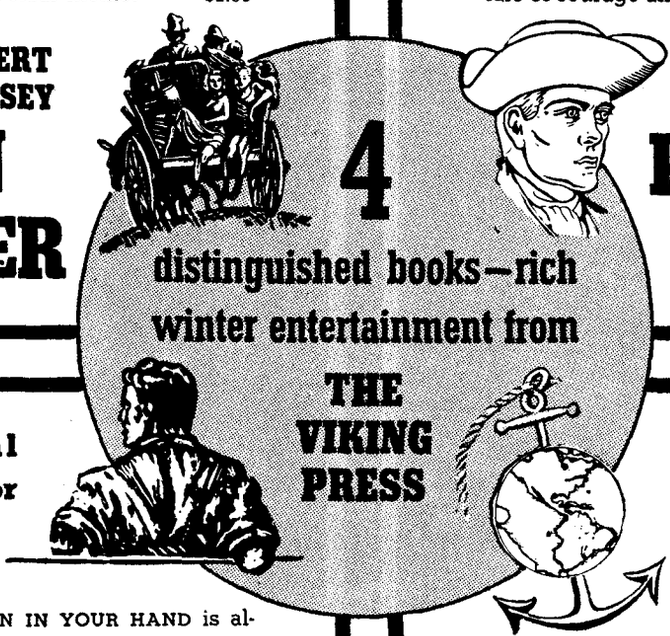
"As truthful and as satisfying a novel of the American Revolution as I have ever read."

—CARL VAN DOREN

THIS IS THE STORY of a peaceful man who learned that a way of life can be worth fighting for. It is the story, as well, of a girl who learned that love and a nation's destiny can be inseparably tangled. A stirring novel clearly marked for fame, it tells of daring and danger and inner conflict, and of the great battle of divided loyalties which swept across its hero's very hearthstone. Modern fiction offers no finer tale of courage and hope for us today. $2.75

by BURKE BOYCE

The PERILOUS NIGHT



The National Book Award for 1942.

HOLD AUTUMN IN YOUR HAND is already known to alert readers as one of 1941's most engaging novels. The critics enthusiastically welcomed this story of a man whose good humor and great courage were his only weapons in a victorious battle to survive. Now America's booksellers have chosen it for The National Book Award and, by so doing, indicated their belief that it deserves still wider fame. ". . . a miniature *Grapes of Wrath* seen through optimistic glasses."—FADIMAN, *New Yorker*. $2.50

HOLD AUTUMN IN YOUR HAND

by GEORGE SESSIONS PERRY

The amazing history of America's godfather.

THIS BOOK introduces Americans to their mysterious godfather, Amerigo Vespucci, who died obscurely in 1512, oblivious that the Western Hemisphere would bear his name. Oblivious, too, that his supposed claim to the honor would become an historical cause *célèbre* during the great era of voyages and discovery. The classic accident of fate which immortalized Vespucci makes an admirable foil for the wit, enthusiasm, and erudition of the world-famous historian and biographer. $2.00

STEFAN ZWEIG'S AMERIGO

A COMEDY OF ERRORS IN HISTORY

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED